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ABSTRACT

Following the establishment of working definitions of "creativity" and "English," Chapter 1 of this state-of-the-art paper surveys research into the nature of creativity, points out the need to establish criteria for creativity, and discusses the relation of creativity to English. Chapter 2 considers the classroom and the teacher as elements of a creative atmosphere, and Chapter 3 presents a more specific discussion of creative teaching across the spectrum of the language arts in the early grades. The remaining four chapters deal with creativity as it relates to literature, language, drama, and creative writing. A conclusion summarizes the outlook for change in creativity in the English program. A 131-item general bibliography on creativity and a separate bibliography of over 60 items on creative writing provide further references. (MF)

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NCTE/ERIC Studies in the Teaching of English

CREATIVITY IN THE ENGLISH PROGRAM

TE001796

Knowledge is of two kinds: we know a subject ourselves, or we know where we can find information upon it.

– Samuel Johnson

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CREATIVITY IN THE ENGLISH PROGRAM

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FOREWORD TO THE SERIES

The Bureau of Research of the United States Office of Education has in recent years considerably expanded its support to basic and applied research in education. It has also made possible and encouraged the dissemination of findings and conclusions. As the body of information derived from research has expanded, however, so has the gap between research and classroom teaching. Recognizing this problem, the Bureau of Research has charged ERIC (Educational Resources Information Center) to go beyond its initial function of gathering, evaluating, indexing, and disseminating information to a significant new service: information analysis and synthesis.

The ERIC system has already made available – through the ERIC Document Reproduction Service – much informative data, including all Bureau of Research reports since 1956. However, if the findings of specific educational research are to be intelligible to teachers and applicable to teaching, considerable bodies of data must be reevaluated, focused, translated, and molded into an essentially different context. Rather than resting at the point of making research reports readily accessible, the Bureau of Research has now directed the separate ERIC Clearinghouses to commission from recognized authorities state-of-the-art papers in specific areas.

Each state-of-the-art paper focuses on a concrete educational need. The paper attempts a comprehensive treatment and qualitative assessment of the published and unpublished material on the topic. The author reviews relevant research, curriculum trends, teaching materials, the judgments of recognized experts in the field, reports and findings from various national committees and commissions. In his analysis he tries to answer the question "Where are we?" sometimes finds order in apparently disparate approaches, often points in new directions. The knowledge contained in a state-of-the-art paper is a necessary foundation for reviewing existing curricula and planning new beginnings.

NCTE/ERIC, with direction and major substantive assistance from its Advisory Committee, has identified a number of timely and important problem areas in the teaching of English and has commissioned state-of-the-art papers from knowledgeable members of the profession. It is hoped that this series of papers, each subject to review by the National Council of Teachers of English Committee on Publications, will provide a place to stand. The next step is the lever.

Bernard O'Donnell
Director, NCTE/ERIC

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NOTE TO THE READER

The state of the art of creativity in the English program is so fluid at the moment, and the word "creative" so varied in its meaning, that the first could safely be described, however redundantly, by the latter. Out of that milieu of meaning for creativity, this paper begins by extrapolating some general working definitions, some parameters, to establish a common ground upon which its author and reader can meet. Once sharing a common context, the two can proceed to the remainder of the paper which grows more specific, chapter by chapter.

In the introduction, a discussion of creativity in general is followed by a very brief discourse on English in general. Chapter 1 elaborates further on the subject of creativity and begins to explore the idea of creativity in the English program. Chapter 2 expands the general overview by considering the classroom and the teacher as elements of a creative atmosphere. Then chapter 3 becomes more specific in its discussion of creative teaching across the spectrum of the language arts in the early grades. The remaining four chapters deal even more specifically with creativity as it relates to literature, language, drama, and creative writing. A brief conclusion embraces the general and the specific in a summation that implies their collective meaning: creativity in the English program.

Considering the developing state of the art of creativity in the English program, the bibliography is hardly an exhaustive or final treatment of the subject. It is intended, rather, as a convenient starting point for the interested theoretician, researcher, or teacher. An added feature is a separate bibliography on creative writing which follows the chapter on that topic.

Introduction

TOWARD A DEFINITION OF TERMS

The need for creativity is as pressing as the word is difficult to define. In a world of complexity and continual change, the individual must respond creatively in order to react or adjust effectively to the myriad facets of an advanced, technologically oriented society. Even more important, such a world demands creative thought to give direction to otherwise unplanned and unforeseen change. To this end, creativity is needed to seek answers to unanswered questions and, perhaps even more, to form questions not yet asked – and to challenge the unquestioned. This imperative to educate for a creative response derives in part, too, from education's democratic commitment to the personal potential of the individual.

A Working Definition of Creativity

Invention, originality, ingenious productivity, the new, the spontaneous – there is no exact synonym of *creativity*. However, in recent years casual attempts at explanation have given way to an ordered search for that which makes for the unique. Though as yet a full exegesis does not exist, a working definition of creativity might be uncovered by examining such processes as the ability to identify problems and to use imagination in seeking unique solutions, the use of divergent thinking, flexibility in adapting to changing situations, and the ability to use evaluative thinking toward new syntheses.

For views of creativity one might turn to this assortment (20):

> Experiments have shown that children learn better through CREATIVITY than through authoritative teaching.[1]

[1] Paul Torrance, *Guiding Creative Talent* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962).

> We must understand that the drive to reach and the drive to grasp, the drive to communicate, the drive to form, are basic, inherent, organic human drives. It is out of these drives that personality is shaped and skills developed CREATIVELY.[2]
>
> Values need to be sensed or experienced in order to be real and dynamic in future living. Hence values that are sensed and accepted as valid tend to be projected as guides to future living. This is the way personalities are stabilized and matured. This is how a way of life is developed.[3]
>
> Ours is an age which needs CREATIVE capacities, for it is indeed a dynamic age, and a time in which habits, precedents, and traditions do not suffice to guide or set a course and mark the way ahead.[4]
>
> A CREATIVE man is someone who can see inside and come out with something fresh, something vital to whatever he happens to be doing.[5]

Creativity may be seen, not only through an understanding of the creative process and through eclectic views, but also through noting characteristics of the creative personality. Curiosity seems to play an important role in the creative personality. It could be stated that creativity begins with curiosity, and curiosity prompts further creativity. A category of suppositions based on this and leading to creativity characteristics follows.

A creative person is –

Curious	uses his imagination to satisfy his curiosity
Original, Self-Directing	designs (devises) new ways of finding answers that are new to him
Sensitive	requires freedom and time to think
Secure	is confident

[2]Laura Zirbs, *Spurs to Creative Teaching* (New York: G.P. Putnam's Sons, 1959).
[3]*Composite Report of Workshop on Curriculum Development*, University of Utah, Summer 1955.
[4]National Association for Student Teaching Bulletin No. 6, *Encouraging Creativity in Student Teaching*, 1956.
[5]Frank Lloyd Wright, *Redbook*, March 1963.

Flexible	is flexible and willing to move away from the old ways
Persistent	takes time to gain insight as to how and why
Humorous	possesses a sense of humor

Viktor Lowenfeld in a recent publication (113) says that "the creative person is flexible; the creative person is original, the creative person has the ability to redefine or rearrange and can see new uses for an object or give it new meaning."

One of the richest sources for a single broad view of creativity is Sidney J. Parnes' *Creative Behavior Guidebook.* Not only is there an excellent overview in the appendix entitled "Creativity: Yesterday, Today, and Tomorrow" by J. P. Guilford, an eminent authority in the field of investigation of creativity, but there are also lengthy bibliographic references and research abstracts, selected and classified book lists, a group of compendiously annotated audiovisual aids, a categorized list of methods and educational programs for stimulating creativity, and a rather thorough survey of types of courses in creativity offered by education, industry, and government (86).

We shall examine creativity in more detail later, but another definition is needed before the continuation of this state-of-the-art paper. For we are seeking a starting point for the study of both creativity *and* English – how the one relates to the other.

A Working Definition of English

One would expect a single, simple definition of English, but there have been many – too many to set down in this paper. One recent example came from the Anglo-American Conference at Dartmouth – often referred to as the Dartmouth Seminar – in 1966:

> English is a quicksilver among metals – mobile, living and elusive. Its conflicting emphases challenge us today to look for a new, coherent definition. Its complexity invites the partial and incomplete view, the dangerous simplification that restricts what goes on in the classroom. A map is needed on which the confusing claims and theories can be plotted [25].

As a working definition, the above statement by John Dixon is somewhat quicksilverish in itself – though the definition does formulate the problem. However, the English which we shall address in this paper might be defined in a somewhat pedestrian way. Our concerns will be with writing, more particularly creative writing, and with literature and language, semantics, drama, and the language arts. These parts of English are familiar (if not stereotyped); yet, when dealing with two such diffuse subjects as creativity and English, such simplification is needed.

Questions Posed

Some questions are posed (perhaps between the lines) throughout this paper. How does one encourage originality? Imagination? What value do we place on individual uniqueness? Though these questions are not answered in detail, they are reiterated several times in various ways throughout the paper as if by turning the questions around and about an answer might be found. A central thought seems to underlie this paper, too, though it is not explicitly stated: Perhaps it is easier to anatomize creativity than to say how to summon it up at will in ourselves or to cause it to appear at will in those we teach. To this end, the present work hopes to stimulate more positive action than has yet come about in American classrooms, or than has yet appeared in the literature treating this matter.

Chapter One

RESEARCH AND FURTHER DEFINITION

Sidney Parnes defines creativity as that behavior which demonstrates "both uniqueness and value in its product" (87). The product may be creditably new to one person (the creative individual himself), to a small group of people, or to the whole of a state or a nation or the world. It may also vary in the degree of its revelation of uniqueness and value.

Defining creativity in behavioristic terms, Parnes relates creativity to learning or to a part of the learning process:

> Creative behavior is: (1) a response, responses or pattern of responses which operate upon (2) internal and/or external discriminative stimuli, usually called things, words, symbols, etc., and (3) result in at least one unique combination that reinforces the response or pattern of responses. In general, such creative behavior may be classified as discriminative, manipulative, and evaluative. Creativity is thus a function of knowledge, imagination, and evaluation.
>
> Bruner . . . describes learning as encompassing "acquisition, transformation, and evaluation." He is referring to *creative* learning. . . . Conant . . . emphasizes the need for better knowledge on the part of teachers, more *acquisition.* Without knowledge, there can obviously be no creativity. But as Whitehead emphasized . . . education should aim at the "effective utilization of knowledge." Conant argues particularly for the tools; Bruner and Whitehead emphasize all three elements involved in learning [87].

Margaret Mead gives yet a broader learning context when she refers to the "creative spirit" which begins its appearance within the child's processes as he tries to comprehend the world around himself and to express his feelings in return. "It is," Mead declares, "through the maintenance of this creative spirit, its preservation, and cultivation that we develop a creative, constructive person – a person who wants to continue to learn because learning is creative" (78).

Parnes likens the creative process to the working of a kaleidoscope where one may have many or few pieces in the cylinder. In a like manner where one has greater knowledge, more diverse patterning may occur, more ideas may be crystallized. Moreover, just as one must rotate the cylinder to jumble and rearrange pieces, so the mind must with its own formulae manipulate knowledge to combine and rearrange facts into differing patterns by forming ideas. The final point, evaluation, has to do with taking these patterns, these ideas, and weighing them and measuring them, critically fashioning the

> embryonic ideas into usable ideas. For without knowledge, imagination cannot be creatively productive. With abundant knowledge, but without manipulation we again achieve no worthwhile creativity. Even with both imagination and knowledge available, but without the ability to evaluate, synthesize, and develop our potential ideas, we again achieve no effective creativity [87].

In yet another view, in an essay entitled "Creativity: Yesterday, Today, and Tomorrow," J. P. Guilford (42) traces the early beginnings of scientific interest in creativity from an 1869 work (Galton's *Hereditary Genius: An Inquiry into Its Laws and Consequences)* up to Guilford's own work, *The Nature of Human Intelligence,* published in 1967. In a short review of these 100 years, Guilford discusses the psychometric interest in creativity, creative production in a relation to age, creativity since 1950, new investigations of creativity, and the need for more basic research. Of these subjects, the new investigations of creativity since 1950 as given in his summation are worthy of note.

Abilities cited by Guilford as being more relevant for creative thinking are divided into two categories. One of these categories is *divergent production,* which calls for such abilities as fluency and elaboration. (Here Guilford notes that the talents of a creative person probably depend on his media modality and whether or not he is working with his strengths in line, color, sound, words, or otherwise.)

The second major category pertinent to creative thinking is called *transformation ability,* a process of revision wherein one uses his own experiences or knowledge to produce new forms and patterns. Flexibility is a general trait in this category, if the

flexibility leads to revision and reshaping. (Again this category is tied closely to media modality.)

Guilford, thus having dispensed with *abilities*, discusses the process of creative thinking *per se*. In his analyses of the nature of creative thinking he conceptualizes the various roles of fluency, flexibility, and elaboration in production (ideation) and problem solving:

1. Fluency has to do with recall of stored information. A greater or lesser degree of fluency can be noted, but the process of using information "stored" in the brain is a little known operation.
2. Flexibility has to do with transforming one type of information to another. It can be observed that one may classify and reclassify, in various orders – e.g., in a list of items. Here again one finds it is easier to measure outcomes than to explain the process.
3. Elaboration is best viewed as the old game of *associations*. What is the process of one thought leading to another? Though elaboration may be observed, an understanding of this chain of events is as yet not known.
4. Transformations are viewed as sudden and intuitive shifts, brilliant flashes of insight. The principles and laws surrounding this process are unknown.
5. The phenomenon of incubation is cited by Guilford as being observed by only *one intentional study*. The knack of leaving one's work or problem or partial creation, followed by a period of relaxation of effort, and then the return to fruition, is noted but is not explainable by present research.

Abraham Shumsky, in a discussion of testing for creativity in children (104), touches in a thumbnail sketch on several of the pioneers in this field. Shumsky mentions *Creativity and Intelligence* by J. S. Getzels and P.W. Jackson (38) and *Guiding Creative Talent* by E. Paul Torrance (115). In his analysis, Shumsky writes that Getzels and Jackson depict two major modes of intelligence: one leans toward an understanding of the known by "learning the predetermined," and the other "moves toward the revision of the known, the exploration of the undetermined, and the new creation." In a continuation of

this discussion Shumsky quotes from Getzels and Jackson:

> A person for whom the first mode or process is primary tends toward the *usual and expected.* A person for whom the second mode is primary tends toward the novel and speculative. The one favors certainty, the other risk . . .

In concluding his treatment of the subject of "intellective modality," Shumsky interprets the views of psychologists who have theorized in this area: "Guilford speaks about 'convergent and divergent thinking'; Maslow, about 'defense' and 'growth'; Rogers, about 'defensiveness' and 'openness'; Schachtel, about 'embeddedness' and 'independence.' "

In summary, Shumsky again quotes from *Creativity and Intelligence:* "Whatever formulation is used, the position is that one mode stands for "intellectual acquisitiveness and conformity, the other intellectual inventiveness and innovation.'"

The research works on creativity are filled with theoretical discussions of *convergent* and *divergent* thinking and the relationships of these types of thinking to creativity, and much of the cumulative literature relies heavily on these two terms: *convergence* and *divergence.* Guilford defines cognition as "discovery or rediscovery or recognition" (44). Within his theory, convergent thinking "leads to one best answer or to a recognized best or conventional answer." In a divergent thinking operation, "we think in different directions, sometimes searching, sometimes seeking variety." Detailed opposition to this view is shown by at least one writer, Liam Hudson, though several other writers have quibbled with the idea.

In one study (53), Hudson, taking an opposite viewpoint from Guilford, argues particularly against the ideas of Getzels and Jackson. He is somewhat critical of creativity tests in general, as well as the theory concerning two kinds of thinking (convergent and divergent) and the relationship of these two types of thinking to creativity. Hudson indicates his opposition throughout the study, particularly in a chapter entitled "Convergers and Divergers," in which he states that it is regrettable that Getzels and Jackson refer to their tests as "tests of creativity." He believes the tests are not that at all.

In one concluding chapter, "The Question of Creativity," Hudson surmises that in the last twenty years there has developed a "creativity boom" which became a "manifestation of

fashion." He describes what remains after such a fashion has swept through a particular area of psychology:

> Usually a handful of important new facts, and what might be described as "research maxims." These are influential, imprecise and often misleading views about the general drift of events in a field of research. In the sphere of "creativity" I detect six:
> 1. That the conventional intelligence test is outdated.
> 2. That in place of the conventional intelligence test, we now have tests of "creativity."
> 3. That despite the existence of "creativity" tests, the factors which determine an individual's creativeness are personal, not intellectual.
> 4. That originality in all spheres is associated with the same personal type – the diverger.
> 5. That convergence is a form of neurotic defense, while divergence is not. Divergence leads to all the good things in life, personal, as well as professional; convergence achieves the second at the expense of the first.
> 6. That conventional education is antipathetic to the diverger. Hence, it jeopardizes the nation's supply of creative talent. Hence, education should become more progressive.
>
> Few psychologists would stand by any one of these maxims without qualification. Nevertheless, they have currency in popular thinking on the subject, and in the minds of psychologists when they are off their guard.

Although the validity of Hudson's arguments, based on his self-described "rough-and-ready-piece-of-research," might be rather singular, his vantage point of research, antithetical as it is to most of the prevailing research in creativity, makes his work valuable and worthy of note – particularly because it is somewhat detailed. It is, further, interesting to note an Englishman's viewpoint of the "creativity fashion" in contrast to that of the Americans Parnes and Guilford.

Other views of creativity help amplify our definition. Frank Barron suggests that creative individuals prefer complexity and some degree of apparent imbalance in certain phenomena. He surmises that creative people are not inclined to discipline their thoughts and actions toward the status quo by conforming to a known pattern, and further that creative persons grow to seek problem-solving among those categories that are complex and disorganized in life, thus proceeding not along the safe and

well-trodden paths but by new trails and to less well-known territories (5).

Donald W. MacKinnon, in a rather comprehensive study of the creative personality (74), obtained the following results from tests given to a group of "creative architects":

1. *The Welsh Figure Preference Test:* Creative persons preferred complexity and asymmetry.
2. *The Myers-Briggs Type Indicator:* On the "sense" and "intuitive" scale, creative individuals preferred intuition.
3. *The Strong Vocational Interest Blank:* Creative architects gave high ratings to broad meanings and implications disregarding detail. They could be diagnosed as unwilling to regiment personal impulses and images.
4. *The California Psychological Inventory:* A suggested profile of the creative person would encompass independence, autonomy, flexibility, freedom from fear of conventional restraints, self-assuredness, high motivation, self-direction, and a strong dominance tendency.
5. *Self Concept Report:* The subjects in this study wanted to strive for greater sensitivity.

In addition to the Barron and MacKinnon writings, numerous other studies deal with characteristics of creative persons. Not only Guilford (43) but many others have identified traits of the creative personality: Angyal (2), Fromm (35), Lowenfield (71), Maslow (77), Meier (81), Mooney (84), Rogers (99), and Whiting (121). They list such traits as openness to experience, ability to toy with elements, absence of fear of the unknown, capacity to be puzzled, fluency, and flexibility – to name only a few components of the creative personality. Such a catalog of traits, though the authors have not necessarily presumed it to be so, might then serve as some basis for the identification of creativity.

Creativity Tests: Notes of Caution

An overriding factor in any consideration of creativity concerns the method of identification. How can one identify even a single dominant criterion or a combination of criteria on which he can rely? The inappropriateness of such criteria as grades or productivity is mentioned by Yamamoto, an authority in the validation of tests of creative thinking, who also warns

that to base creativity on judgmental views of personality, quickness, and participation is equally inappropriate. He wants continued efforts made to establish criteria for creativity (129).

James N. Jacobs and Joseph L. Felix, writing in the *Review of Educational Research* (56), cite a continuation of studies designed to validate creativity as a separate construct. In addition, they define two schools of thought:

1. Those who believe in a separate measurable creativity construct.
2. Those who believe that creativity test scores are contributing little to measurement of a creativity construct but merely do a similar job to that already being done by aptitude and achievement tests.

In this same research review, however, Jacobs and Felix state that the basic assumption of researchers in the field is "that creativity tests measure creativity in much the same manner that intelligence is measured by intelligence tests."

Elsewhere, in a short article entitled "Creativity Tests versus I.Q. Tests," the NCTE *English Newsletter* quotes Donald W. MacKinnon to the effect that intelligence and creativity show little if any correlation beyond the I.Q. level of 120. In the same article, J. L. Holland of the American Testing Program places the I.Q. minimum of correlation below 120 and declares that creativity tests, though not yet effective, may measure some quality or qualities relevant to creativity (27).

English and Creativity

Regarding the relation of creativity to English, we might turn to papers from the recent Dartmouth Seminar. In one of several publications resulting from this conference, *Creativity in English* (110), Geoffrey Summerfield quotes Raymond Williams, who wrote in *The Long Revolution:*

> No word in English carries a more consistently positive reference than *creative,* and obviously we should be glad of this, when we think of the values it seeks to express and the activities it offers to describe. . . .Yet, clearly, the very width of the reference involves not only difficulties of meaning, but also through habit a kind of unthinking repetition which at times makes the word seem useless.

Using Williams' comment as a point of departure, Summerfield illustrates in an imaginary dialog "the difficulties that arise through our use or misuse of the word." Pitting a cynic against a defender of creativity, Summerfield develops a helpful and definitive dialog. The cynic proclaims that creativity "tends to be used at the moment by those who march under a rather gaudy and sloppy banner." The defender agrees that "the word – creative – has too often been reduced to a mere political gesture, to a slogan . . ." The defender disclaims the superficiality of the "gaudy banner" by saying that creative English is not

> a matter of simply eliciting verse or worse, but rather of establishing a relationship and an ethos which will promote experiment, talk, enquiry, amusement, vivacity, bouts of intense concentration, seriousness, collaboration, and a clearer and more adequate self-knowledge.

Another view of creativity is stated by Walter Loban, Margaret Ryan, and James R. Squire when they compare imagination and reason, declaring that no sharp distinction exists between these two categories. The authors represent imagination and reason as two extreme ends of a continuum along which thinking shifts. In an elaboration of this theory, they write:

> Imagination is a mental activity which – because it is relatively free from realistic demands – enables one to summon up images, feelings, memories, sensations, intuitions. . . . The imaginative thinker can rearrange and recombine the mosaics of association in fluid fashion to create new, delightful, or useful relationships. The essential ingredient is the creative synthesis, the new whole made by combining elements experienced separately. These elements may be conscious or unconscious; in fact, it is the access to the unconscious which gives special power to the imagination [70].

Not all discussions of creativity reach definite conclusions. For example, in *The Uses of English,* Herbert J. Muller states:

> Creativity is hardly a precise term. The group at the Dartmouth Conference was unable to agree on a definition of it or on a list of its distinctive characteristics which included terms no more precise

> – imaginative, expressive, spontaneous, unpredictable, unique . . . . Sometimes it seemed to mean only "personal writing" [85].

Reed Whittemore writes (in a "Caveat on Creativity" [122]) of the same problem of reaching agreement on terminology:

> What are the distinguishing characteristics of creativity? Only a committee composed of political allies could be expected to produce a sensible answer, and that would tend to be a political answer. . . . any teacher who professes to develop creative activity in his students (and almost all teachers do make such claims at one time or another) is sure to bring his own meaning for the word into play, a meaning inevitably charged with a variety of values, especially artistic or literary values, in which he has a larger personal stake. For the word is simply such a word; it gathers our lives around it as we use it. As a result this teacher, no matter what his meaning for creativity may be, will be deeply involved with selling that meaning; he will, almost surely, whether he realizes it or not, be prescriptive.

Moreover, Whittemore believes that his point is obvious and can be seen to be so by one who looks at the various claims made for creativity. He is particularly mindful of possible ill effects that might exist in America in the lower grades where there is the danger of "identification . . . frequently made between little nuggets of teacher-imposed prosody and creativity itself."

"Such identification," continues Whittemore, "knocks hell out of poetry for the student, and may also lead him to think that creativity, in or out of poetry, is a stupid enough thing and a small enough thing for him to get along very well without. . . ." He urges caution in the use of the word *creativity* and advises against equating creativity with poem or story; for this, he writes, "if greatly indulged, can lead both teacher and student to imagine that creativity only happens on Tuesday afternoons."

The sentiment expressed by Whittemore seems to be put in perspective by David Holbrook (110), who is perhaps not far removed from him in feeling. Holbrook thinks that creativity, to be introduced into the English program, has to do with "language and our lives, a highly complex compound." He concludes, "If creative work is as important as I believe it to be, it is by no means a minor topic – it is the topic of English."

Holbrook goes on to illustrate the process of language development and its external symbolism. He mentions Susanne Langer and her theory that man must symbolize, for it is unique and imperative to his nature. Holbrook holds that man's nature drives him inevitably to express himself through verbal symbolism, and verbal symbolism is creative in nature; thus English, being largely a manipulation of verbal symbolism, is itself creative. He then presents a hypothesis and poses the clinching thought to his argument:

> We often tend to approach problems of teaching English as if they can be solved intellectually, by exegesis and the manipulation of processes. While one does not wish to deprecate the conscious use of intellect, the truth is that creative symbolism is not controllable or manageable by intellect alone. The artist can be no more than midwife to his creative dynamics, his intelligence cooperating with his symbolizing function.

Summary and Conclusion

The present state of knowledge would declare: Because of the importance of creativity to mankind and because of the nature of English itself, creativity must be a part of the whole spectrum of the school subject which we call English.

Creativity as a subject presents a problem in definition. Behaviorists in creativity research describe as creative that which produces something unique either to the individual or to society or to both. Some research data supports the theory that divergent thinkers are more creative than other types of thinkers and that indeed the two terms *divergent thinking* and *creativity* are largely synonymous. Further, learning itself is a creative act if one accepts four elements involved in learning: knowledge, experience, imagination, and evaluation leading to a manipulative act or idea-decision.

Of the relationship of creativity to English, it can be inferred from the literature that creativity cannot be simply equated with children's poetry, and that, although creative writing may be a part of the whole creative process, the latter is so broad in scope as to include the whole language symbol-making process. Language production itself is a creative act.

Chapter Two

THE CLASSROOM CLIMATE

The classroom and the classroom climate form as discrete and yet as broad a framework as one might want to consider in viewing creativity in the English program. Consider the new "room" proposed in this chapter: not the room of yesteryear, but an open space equipped with multi-media, with different settings to encourage diversity. Here is a greater chance for individual learning, a trend away from inhibiting regimentation – a true learning environment where learner modality may be met with the visual, the audial, and the tactile.

Here also flexible group meeting places may be arranged, emphasizing the fact that the teaching ("learning environment") staff is capable of working not only with individuals but with small groups. Probably there are no groups of twenty-five or thirty or more, since we know *less* about what can be done with this awkward size than we do about what can be done with one student, nine to twelve students, or three hundred students. An individual can be counseled and led toward seeing multitudes of latent possibilities; a small group interacting stimulates and cross-pollinates its own blossom of many-sided discussion; a large group of three hundred or so may view a film, see a play, or attend a demonstration and later break down into small groups for talk; but a group of thirty or so may do none of these things with efficiency – or, for that matter, with economy of intellect or dollar!

If the "classroom" or "classroom grouping" is important, so too are the teachers. The English department works as a team, increasing the chances for variety. This is a group of specialists managing the learning environment and creating an atmosphere of acceptance in which students are guided toward creating their own thoughts and ideas. Among this new breed of teachers the great shift has been made from *teaching* to *learning:* here, philosophically and empirically, all are learners, with the teacher as part of a group enterprise.

Architectural and philosophical futurism aside, creativity will no doubt fit in a limited way into any type of room, and perhaps there would have been no creative individuals in past history if the classroom climate described above were an absolute necessity for the development of creativity. None the less, thought today rejects the idea of reserving creativity for the gifted in favor of teaching for creative endeavor in all children, the unique responsibility of the American democracy. For this reason the classroom itself and the classroom climate must optimize creative situations; otherwise the creative individual becomes an accident of nature. Social change under these conditions is more a guess than a projection by a society fairly capable of projection.

The Open School

Ronald Gross and Judith Murphy, writing in a recent illustrated booklet, reinforce the current concern with building environments to nurture creativity. Dozens of pictures and diagrams of the open school concept are given, the theory being that buildings are structures which may increase or inhibit the freedom of both curriculum and child. The authors take the stance that both basic education and the new creative education can be given greater emphasis by a thorough rethinking of modules. In this approach one takes classroom, teacher, schedule, time, and curriculum, and one breaks these functions down to their sub-components. By rearranging the modules in more creative – that is to say, more diverse, simply more flexible – arrangements, a greater variant efficiency may come about. There is no stopping point, only continued change-seeking improvement.

> Not only must the schools devise better ways to teach the three R's, but they must also endeavor to preserve and foster, in the process, the child's natural curiosity, energy, and imagination [41].

In another discussion of the open school (25), John Dixon writes:

> When we enter many of the best classrooms today, we may not see the desks laid out in their formal rows. They may be stacked well to the back while the class uses the space for drama, or they may be grouped for display building or small discussions, or just for quiet

> reading. It is not enough to be able to face the blackboard: the class or group may be gathered round a thematic display of photographs or a tape recorder, may be discussing a filmstrip or watching a television screen. At some times of the day groups of pupils will be scattered round the room engaged in all these different activities: it has become an "open room" or "workshop." Spaces are planned to provide for a class library and quiet reading corner; a table for sacred objects like fossils, models, and flowers; the visually attractive display of recent work, of charts and news sheets – with a glossary perhaps of local dialect; and if the school is lucky, something as useful as a soundproofed tape recorder booth.

The school in which the classroom is located will also be a place where the English department works as a team:

> The beginnings may be quite simple. For example, two or three classes come together to watch a film, to listen to some readings or a broadcast, or to go on a visit. Afterwards, in small groups of, say, 6-10 they will discuss things that arise, and as the teachers circulate (stimulating, nudging, and correcting emphases in the discussions), propose follow-up activities.

This school will also provide time for students to think, more *guidance from teachers,* and a facility for not only flexible group meeting places but large workshop rooms as well as a library equipped with multi-media. It will be an open school.

There should be provisions for "individual progress in a heterogeneous class," where rigid grouping is avoided. Finally, Dixon proposes broad experimentation on an international level to correct the serious problems of "divided schools in a divided society."

The Teacher

One study (28) is concerned with the following questions:

1. Using audio-video tapes of a teacher and his class during actual classroom performance, can that teacher's attitudes and classroom verbal behavior be influenced by certain creative thinking principles learned as he observes his own videotapes?
2. Will children in the class show gains in creative thinking over control groups whose teacher is not afforded such replay opportunities and discussion on certain principles in creative thinking?

The study concludes that attitudes and behavior of teachers could be changed by discussions between teachers and their instructors based on videotapes, and that creative thinking can be fostered in children in classroom situations as outlined in the experiment, the environment of which was such that students were encouraged to ask questions and express opinions; ideas and questions were readily accepted by the teacher, who encouraged originality and flexibility.

Geoffrey Summerfield also discusses the importance of the teacher: "What is the teacher there for, and what does he see as his duty, other than presumably to be creative?" Summerfield takes as a model a New Orleans jazz band in which, though there is no musical script to follow, harmonious creative musical interaction occurs. There is a group enterprise, a cohesive creativity-goal-oriented group. Sometimes the teacher need do nothing at all, as in a class assignment of

> Richard Wright's *Black Boy,* a book which handles parent-child tensions with great sensitivity; when one reads this to a class of thirteen-year-olds their faces register the Aristotelian pleasure of recognition. One does not need to drag his own experience into the light of the day in order to reinforce the point; they have already taken the point: that this is, in an important sense, their own life. That it is literally someone else's experience leaves them free to hold it at arms's length if they need to do so [110].

In *The Uses of English,* Muller adds:

> The teacher's job is to get them started by providing suggestive experiences – not stock subjects like spring – through pictures, poems, stories, or class situations. He should keep them feeling free by encouraging them, pointing out only what is good in their work, not dwelling on their errors or shortcomings. Criticism should come gradually and tactfully at a later stage [85].

The Creative Atmosphere

William Dell declares that there must be a creative atmosphere (especially for teaching creative writing) where

> the teacher's attitude is all-important in stimulating creative expression. Negative criticism and fear that one's feelings and thoughts will be judged, censured, or considered unacceptable or unworthy tend

> to inhibit creative writing. The students must be able to relax and express themselves without fear of censure. . . . In addition, the instructor should pose alternatives and make suggestions without imposing his own feelings and thoughts on his students. He lets them have, *create* their own [23].

In *Creative Power* Hugh Mearns often mentions the importance of a creative climate, an atmosphere, a milieu where honest help and genuine encouragement on the part of the teacher foster creation. He emphasizes that if the teacher is to criticize he should remember that the criticism is directed toward a particularly vulnerable being and should be tactful (79).

The Loban, Ryan, and Squire book, *Teaching Language and Literature,* makes the following reference to classroom climate:

> Everyone has endured the annoyance of being involved in a limp, soggy conversation; everyone has enjoyed animated talk when, feeling joining with thought, a surge of vitality flowed from one speaker to another. Wherever imagination appears – in good conversation, in scientific discovery, in decorating a home – vitality is essential and contagious. In a classroom this energy radiates most forcefully from the teacher himself. Important also are the connections students see between what they are studying and life beyond the school. Other elements are a classroom climate of mutual respect, clear awareness of aims, alternations of serious effort and relaxing pleasures, and times when the teacher introduces some element of surprise, challenge, or humor [70].

During a three-year study of the classroom conducted in seven high schools in metropolitan New York, Arno Bellack and others liken the teacher-student activities in the classroom to a game (7). Mentioned particularly are rules of the language game of teaching. High school teachers in this study followed the "teacher soliciting – pupil responding – teacher reacting" pattern. In this game the teacher initiates about 85 percent of the teaching cycles, with approximately two out of every five moves by the teacher being a reaction. "The teacher reacts most frequently by rating moves of pupils. Three-fourths of all teacher reactions involve rating, which is one of the most important functions of the teacher in the game." One can only assume that Bellack would like to change the game.

Kenneth Wodtke suggests that the amount of time pupils spend with their teachers appears to be an important factor in determining whether teacher control has an effect on students' gains in verbal creativity (126). The fourth and fifth grade teachers identified as high- and low-controlling in the Wodtke study were the homeroom teachers of the students. The fourth graders spent their entire day with their homeroom teachers. Three of the five classes of the fifth grade group spent only one and one-half hours per day with their homeroom teachers. Six months elapsed between pre- and post-tests. Significant differences for verbal flexibility and total verbal creativity, favoring the pupils of low-controlling teachers, were obtained in the analyses of the fourth graders' creativity scores. One significant difference on a measure of nonverbal creativity favored the high-controlling teachers at the fifth grade level.

Two other studies bearing on teacher characteristics as related to classroom climate are the Denny-Turner study and the Stevens study.

In the study by David Denny and Richard Turner,

> exploration of relationships among teacher characteristics, their classroom behavior, and growth in pupil creativity used three measures – (1) a battery of tests administered to pupils in 30 6th grade classes (measuring ideational fluency, spontaneous flexibility, redefinition, and sensitivity), (2) observation of the classroom behaviors of these teachers by trained observers using an observation schedule measuring classroom climate, teacher-learning structure, and specific structuring for creativity, and (3) responses by 20 of these teachers to a characteristics schedule scored by resourcefulness, viewpoint, organization, stability, and involvement. Findings were – (1) imaginative or resourceful teachers use positive motivation to encourage pupil responses and to increase pupils' ability to give unusual uses for common objects, (2) pupil-centered teachers appear to adapt to individual differences, to vary materials and activities, and to obtain improved flexibility in student thinking, and (3) highly organized teachers appear to obtain pupil interest and to maintain good pupil-teacher relationships, but they do appear to restrict pupil fluency of ideas. The author concluded that teacher characteristics and behavior may increase creative behavior [24; quoted from an abstract of the study].

The study by John C. Stevens and others summarizes relationships between student creativity and teacher-student interaction:

> To determine whether students who perceive their teachers differently also differ in creativity, a sample of 197 students (32 males and 115 females) was randomly selected from one high school. Each student was given three tests of cognitive factors – the utility test (listing different uses for a brick and a wooden pencil), the apparatus test (suggesting two improvements for each of ten common items), and the plot titles test (composing different titles for four story plots) – as well as the pupil observation survey (POS) (on which the student rated his English teacher on amount of control, stimulation, amiability, and knowledgeability). Results of factor analyses of these measures and correlations with achievement and intelligence data from school files were – (1) the three creativity tests yielded four factors consistent with previous analyses (common plot titles, clever plot titles, drastic-minor apparatus, and utility), (2) as in earlier studies, relationships of POS factors with student creativity and with achievement ranged between low negative and low positive, (3) perceptions of the teacher as knowledgeable and exhibiting democratic leadership were significantly correlated with the three measures of divergent thinking, and (4) perceptions of the teacher as friendly, cheerful, admired, and student-centered in instruction were each negatively related to one of the measures of creativity [108; quoted from an abstract of the study].

In the way of a short review of teacher-student interaction as it relates to student thinking and the development of creative ability, Bryce Hudgins and William Ahlbrand, Jr., discuss briefly some outside research and comment on teaching strategies and student creativity in an article entitled "Teachers' Demands and Students' Thinking." Concluding their article, the authors state:

> At least it now seems reasonable to believe that tactics and strategies of teaching can be developed that will result in students' behaving more frequently in classes in ways that have been identified as convergent, evaluative, and divergent thinging.
>
> Yet the fact of an expressed relationship does not mean that such strategies are destined to lead to improved problem solving, creative, or critical thinking of students. In order to bring about those ends, careful theoretical and empirical investigations of the thinking processes will have to be intertwined with imaginative ventures and social engineering [52].

In the volume *Teaching for Creative Endeavor* (37), William Georgiades and Joan J. Michael discuss and "define conditions

which produce a creative environment for teaching English composition and literature." One of the first priorities set by Georgiades and Michael is the necessity for administrative leadership, particularly the building principal, who is probably "the most important person in determining . . . a creative climate." Also, teachers who can "cultivate the emergence of creativity must be chosen to chair and staff the English department."

In addition, the authors discuss class size (from assembly groups to one-man independent study), evaluation in both affective and cognitive domains, and several experimental situations which are used to stimulate creative endeavor. An interesting conclusion drawn by the authors is that the future will mandate a change in the structure of English classrooms, as well as class size and modular pattern. This requirement of the future will demand continual redefinitions of English "so that the English teacher is no longer asked to be everything from a speech pathologist to a structural linguist." Further, the authors predict that the "generalist English teacher of today will give way to the specialist English teachers of tomorrow."

Summary and Conclusion

Obviously there have been creative individuals throughout history, despite the absence of a conscious attempt on the part of the education institution to prepare students for creative endeavor. However, democratic institutions demand that development of the individual not be left to chance. How to implement this mandate is quite another item; we have only some representative types of research assumptions to go on.

Some evidence points toward an "open" classroom for the creative teaching of English – an environment free and flexible enough for many simultaneous activities, from drama and television viewing to reading and small-group discussion. Classes could also be equipped with multi-media.

The interaction climate of the classroom tends to encourage three types of thinking – convergent, evaluative, and divergent – and, though there is not sufficient evidence to support a definite conclusion, classroom interaction favoring *divergent* thinking may be conducive to the development of creativity.

The creative atmosphere is evidenced by positive action, by freedom and posed alternatives rather than by censure and

negative criticism. Group enterprise, cohesiveness, and creativity goal orientation are sought. The creative climate is also one of "mutual respect, clear awareness of aims, and . . . *some element of surprise.*" By way of contrast, the typical classroom observed today can be likened to a game of teacher solicitation and pupil response with most of the initiatory moves by the teacher; there is an assumption that this situation should be reversed to achieve a more creative atmosphere.

The characteristics of the teacher are important, for as the teacher is, so the environment develops. Although all the teacher characteristics necessary for producing creative endeavor in students are not yet fully determined, there is speculation that among these characteristics will be found not so much structured organization as resourcefulness in adapting to *found* or *discovered* student leads in the classroom game; the teacher is pupil-centered. Furthermore, the ideal teacher will probably be knowledgeable and democratic by design rather than merely friendly and cheerful or something similar but not specifically germane to the classroom climate for creativity.

As for the practicalities of the classroom situation, one author has noted that both the principal of a school and the departmental chairman hold crucial positions for creating the proper classroom climate.

Finally, though little is known of an absolute zenith in the classroom climate for creativity, enough *is* known so that no school should find itself at the nadir. Indeed, enough is known that we can begin to see the outlines of a method for encouraging the originality, the uniqueness, and the imagination of creativity. By thinking of himself as a facilitator of an atmosphere conducive to the individual thought of learners, the teacher will not so much force-feed the student as aid in his self-discovery. By providing variable space and media, we make more room for diversity to occur. By thus placing value on individual uniqueness, we give support to the further generation of creativity by the individual. Here we must harken again to Parnes' definition of creativity as that behavior which "demonstrates both uniqueness and *value* in its product" (italics added). Though recognition of uniqueness seems easily possible, what is the implication of the definition of *value?* Who sets the value, the individual or society? Both? One at one time and one at another? There are no easy answers. Yet if one subscribes to

the idea of individual worth and the *uniqueness* (to turn the definition in on itself) of the individual – a tenet which this country holds hallowed – then obviously it is the value of the creative product to the individual which (within this democratic system at least) must have primacy. By building for diversity in the classroom, we allow uniqueness to develop and create the opportunity for the individual to affirm himself.

Chapter Three

THE CREATIVE TEACHING OF THE ENGLISH LANGUAGE ARTS

Creativity has long been a byword with the program of studies in most elementary schools, and much of the creativity discussed here is also applicable at other levels. What is meant by "creativity" is another matter, for not all done in the name of creativity in the elementary classroom is creativity. However, over the past decade, some notable milestones in the English language arts have been passed. A book, articles here and there, a few pieces of research have pointed up several ways to bring creativity into the language arts whether at the elementary level or higher.

Earlier Works

One view of creative teaching in the English language arts is found in *Creative Ways in Teaching the Language Arts,* a portfolio containing various worksheets, essays, and articles on creative teaching put together by Alvina T. Burrows and others. Noteworthy for its rather comprehensive view of creativity in English language arts, this 1957 survey of creative teaching methods covers numerous categories such as assembly programs, a book fair, puppetry, creative dramatics, word games, listening games, group playwriting, spelling games, stimulating motivation in reading through variety, reading about emotions in primary classrooms, and student letter-writing to children's book authors to stimulate critical reading (9). Its theme might be creativity through appropriate activities.

Another view by Agnella Gunn and others in 1964 reflects some new trends in English curriculum on the creativity theme (45). Entitled "Creative Approaches to the Teaching of English," this special issue of the *Journal of Education* begins by discussing creativity characteristics (including that which prevents teachers from being creative), a "mandate for change," and examples of creative ways of teaching English. Succeeding sections devote themselves to the teacher's need to philosophize,

a design for a pupil-built grammar handbook for composition, creative approaches through the new grammar to teaching English, creativity in a sequential English composition program, enrichment experiences in English, and a special unit on the Negro for high school English classes.

The opening section gives voice to a demand that we recognize the creative individual, "a non-conformist in the realm of ideas," an individual who is "less likely to be bound by *what is* and to be more alert to *what could be.*" One dominant idea is that in order to nurture creativity we must "de-emphasize group participation which demands conformity, and . . . provide maximum opportunities for the able student to work out his own interests."

Additional points Gunn makes are that English is a vast and poorly defined empire with "boundaries . . . continuously shifting," that teachers should develop "cultural originals" rather than "cultural reproductions," that the *innovator encourages innovation* – thus the teacher should attempt to be creative and should spark new inquiry and be freshly inventive. Succeeding sections show concern for the nature of English and grammar, English "at the crossroads," language in its broadest contexts, and values in teaching English.

Similarities can be noted between these two studies – one in 1957, the other in 1964. Certainly both were written to encourage new ways to teach English in the classroom. However, in the 1964 study the idea of creativity *per se* emerges.

Creative Teaching of Language Arts: Ways and Means

No doubt E. Paul Torrance's study, providing as it did a "Language Arts Activities List," encouraged much thought about and an increased practice of such activities, particularly since the list was so pertinent to the English language arts (117). In a part of his research instrument Torrance lists the following activities:

> "Brainstorming" as a technique for stimulating ideas, developing fluency of ideas, etc.
> "Props" and "starters" such as a set of general questions to generate ideas or solutions.
> Some specific set of questions to generate ideas.
> Practice in playing word games.
> Pupil invention of new words.

Stories from varied arrangements of pictures.
Pupil dictation of stories, ideas, etc. on a tape recorder or other electrical recording device.
Competition to stimulate fluency of ideas.
Stories based on two or more objects, concepts, etc.
Regular role playing to stimulate spontaneity and naturalness of expression.
"Competitive Team Role Playing" to stimulate fluency of ideas.
Introduction to Roget's *Thesaurus*, some book of synonyms, or other word reference in addition to dictionary.
Exercises in recognizing word relationships, words of similar meaning, words of opposite meaning, etc.
Having pupils think of new uses for some device or product.
Having pupils think of many alternative solutions to a problem.
Writing the same message or story in several forms for different audiences, for different effects, etc.
Rewriting story or other composition to have opposite ending.
Rewriting story or other composition in a different setting, with different characters, etc.
Practice in writing unusual titles or captions for cartoons, pictures, news items, etc.
Unusual natural events to stimulate ideas for creative writing.
Creation of unusual events or situations to stimulate writing.
Book reports in an original manner.
Writing humorous stories, anecdotes, etc.
Study of writings of humorists to study bases of humor.
Film, picture, radio broadcast, TV program, or similar medium to stimulate original writing.
Critical reading of comic books and suggestion of changes.
Reading of stories and poems and suggestion of changes to make them more realistic, accurate, etc.
Specific practice to develop keener observation through senses.
Practice in creative listening, thinking how the speaker really feels about what he says.
Expression of ideas and feelings stimulated by music.
Expression of ideas and feelings stimulated by art experiences.
Practice in drawing conclusions based on facts from several sources.
Writing original plays.
Recording pupils' discussion or other oral work on tape recorder and playing it back.
Having pupils find errors in facts, grammar, etc. in newspapers and similar sources.
Puppet or marionette show.
Illustration of stories or other writings with drawings.
Writing a book or carrying out some other sustained writing project.

Pupils work out their ideas in some concrete, polished product (letter to be mailed, articles to be published, etc.).
Pupils tell entire stories through pictures, cartoons, photographs, drawings, etc.
Exercises to improve ability to ask good questions.
Exercises to improve ability to make guesses from limited clues.
Reading to stimulate curiosity, question askings, etc.
Encouragement of "idea-trap" habit for creative writings.
Keeping a folder of their creative writings.
Evolving and testing rules of grammar from readings.
Unusually difficult or even impossible problems to stimulate imagination.
Practice exercises or periods which don't count on grades, etc.
"Writer's Corner," a quiet retreat where pupils can go to think and to work out ideas.
Special times occasionally for pupils to think.
Time for self-initiated learning.
Credit for self-initiated learning.
Definite tasks for identifying pupils with special talent in creative writing.
Special tasks for identifying pupils gifted in creative dramatics.
Special encouragement and guidance to pupils gifted in creative writing.
Special encouragement and guidance to pupils gifted in creative dramatics.

Questions about such activities to which students in the Torrance study could answer affirmatively were ostensibly a measure of how creatively they had been taught. The list of responses, quite comprehensive, has been expounded and explicated in later works by Torrance.

Wrote a poem.
Wrote a story.
Wrote a play.
Kept a collection of my writings.
Wrote a song or jingle.
Produced a puppet show.
Kept a diary for at least a month.
Played word games with other boys and girls.
Used Roget's *Thesaurus* or some other book in addition to a dictionary.
Recorded on a tape recorder an oral reading, dialogue, story, discussion, or the like.

Found errors in fact or grammar in newspaper or other printed matter.
Acted in a play or skit.
Directed or organized a play or skit.
Made up and sung a song.
Made up a musical composition for some instrument.
Made up a new game and taught it to someone else.
Pantomimed some story.
Acted out a story with others.
Wrote a letter to a member of family or a friend away from home.

In another study on file with the Educational Resources Information Center, one sees a continuation of activities lists preceded by the following statement:

> Perhaps there is no greater field for creative expression than that in language arts. With the areas of speech, drama, and writing are great numbers of possibilities for creative expression. An idea inventory might well be endless.
>
> Two of the best compilations available are those provided by Howard E. Zimmerman of Eugene with his "39" Suggestions to Stimulate "Creative Writing." Another is R. Stanley Peterson's list in The *English Journal* of December 1961. Others are added as space permits.
>
> The Zimmerman suggestions include the following:
>
> 1. Enrich the student's sensitivity to the world about himself and other people. Give him problems, situations, and suggestions which will stimulate his sensory, social and intellectual perception. Teach him to live "deeply" each experience. Suggest for him the distinction between specifics and generals; what is vague versus what is exact and intense.
>
> 2. Have the student read well and widely. He will get ideas, impressions, moods, emotions, etc. almost without end. And that which is vicarious may be vital and intellectually alive and motivating.
>
> 3. Offer him both free and directed time with such devices as radios, tape recorders, records with phonographs, pictures, etc. Allow him to explore his own potential through self-discovery.
>
> 4. Recognize and accept the contribution of each student as in some way praiseworthy; evaluate it on its merits; don't seek traditional identifications unless the student suggests them and

wants to pursue them. After all, a "creative" product is different by its very nature.

5. Call attention to the peer-group as a source of things to write about: i.e., describing each other in different ways; recording unique observations of members of the peer age; interpreting individual or group actions of the peer age.

6. Seek out and encourage *markets* for publishing student works:
   a. Religious papers and magazines.
   b. School anthologies, papers, booklets, ceremonies, assemblies, etc.
   c. Class bulletin boards, papers, bulletins.
   d. Community bulletins, newspapers.
   e. Regional or nation media.
   f. Contests and fairs, exchanges, "show-me's."

7. Write group materials. Ask each member to contribute something to the finished product. Other variations are story books, plays, radio scripts, papers, magazines, bulletins, etc.

8. Present part of a story and ask the students to finish it. Compare the various endings. Involve the student in the plot situation. Have him resolve the conflicts as he desires. Discuss why the resolution was stated that way.

9. Tell, write, and publish tall tales or yarns. The liars club is still stimulating and fun.

10. Write personal accounts, e.g. diaries, autobiographies, impressions, descriptions, reflections, interpretations of dreams, etc. Stimulate spontaneous narrative.

11. Have word-selection contests. Search for words which fit the mood, color, meaning, etc. Question which is best; why? Ask what happens when the word is changed.

12. Analyze and compare literary works for ideas, moods, images, movement, rhythm, etc. Build a sense of and appreciation of *comparisons* as such.

13. Ask students to visualize unusual uses for common objects: i.e., a brick, cork and needle, three matches, a dried prune, toilet paper cores, cigarette boxes, etc.

14. Call attention to the individual *character of words.* Are they learned? common? short? long? rhythmic? odd-sounding? harsh? liquid? crisp? How do they evolve? Why? What makes them emotive? symbolic?

15. Teach students to distinguish between *realistic* and *false* expression – faith and fakery. Teach them that writers must be sincere. Give them examples of "playing false" in writing, e.g. affectation, straining, untruth, etc.

16. Provoke them with leading questions. What would you do on the moon? Is it possible to live under the sea? What is the power in a wave? What is outside the outside? What is a hermit crab? How high is up? Where is the mid-point of inbetween?

17. Stress "story sense" with them. Lead them through the complete story section by section. Show them the beginning, middle and ending. Then contrast with some that are incomplete. Show how simplicity is often the setting for complexity, symbolism, and pervading ideas.

18. Explore "better ways to say it." Deal with matters of phrasing, compression-digression, juxtaposition, inversion, variant orders, timing, etc.

19. Beguile those kids with bulletin boards, problems, diagrams, charts, objects to manipulate (clay, etc.), buzz sessions (brainstorming), guest speakers, field trips, dramatizations, choral reading – ANYTHING acceptable to pique imagination and motivate to sincere expression. These can be presented casually throughout the course of a year. But keep them going (or coming?).

20. Give them a blank sheet of paper and ask them to fill it. Paper has a terrific pulling power for most folks, more so for creative ones.

21. Say, "Look out the window. It is (date). You will never see those trees or people just the same again. Write about them."

From the Peterson list:

1. Promote an exercise in class of noting movement, describing action, observing changes. Arrange with one member of the class to come in late, create a small sensation by what he says or does,

and then take his seat in the classroom. Discuss with the class the actions observed. Note the errors in observation, and the omissions in details. Offer as an assignment: Go back to the scene described in the previous paragraph. Describe (in one paragraph) the motion which you observe in the scene. Other motions to observe might be the traffic highway, the sudden appearance of the principal, the moving clouds.

2. Draw two lines on the blackboard – two horizontal and parallel lines. If these lines represent two people walking down the street in opposite directions, show how nothing interesting happens unless those lines in some way intersect. Discuss with the class the forces that might make the lives of the two people come together. In other words, what will bring about some conflict between the two forces? Offer an assignment: Bring to class a list of three or four possible problems that might arise out of the scene created in a traffic jam, a disabled or overturned bus, an abandoned car. Be prepared to elaborate upon some events that might spring from each problem.

3. Call upon pupils to discuss characteristic actions of people they know. Let them concentrate on facial expressions, qualities of voice, movements of hands, peculiarities in walk, habitual actions. Offer as an assignment: Observe a student in study hall, an animal moving in its cage, a teacher before the class. Come to class prepared to describe in words or in pantomime the actions which you have observed.

4. Words themselves appeal to the ear. They can give pleasure even when there is no apparent sensible meaning. Again, the search of the dictionary will result in a list of words that when read aloud give a pleasing sound (or make up own words). Offer as an assignment: Put the following words in a succession that is most pleasing to the ear: jaborandi, jacamar, jacaranda, jaw.

5. The language of poetry is highly metaphorical, either by direct comparison or implication. Man is at one time or another all of the following animals – not entirely, of course, but partly – and it is this significant "partly" that is brought out by the direct or implied comparison. Man is a rooster, a donkey, an elephant, an ox, an ant, a dog, a lion, a fox, and each time he is something different. Offer as an assignment: What is women? What is spring? What is death? What is fear? What is kindness? What is honor? What is love [55]?

In addition to the ERIC listings above, at least one entire book suggests creative methods in English. *Creative Ways to Teach English* was first published in 1958, and, according to the author, "In the years that have passed since the publication of *Creative Ways,* its principles have found enhanced acceptance by teachers . . . across the country" (127).

Current Works

Sara W. Lundsteen, who worked on a Charles F. Kettering Foundation grant to study children's thinking in the language arts, wrote (in *Teaching for Creative Endeavor)* a comprehensive chapter devoted to the language arts. In this chapter, called "Language Arts in the Elementary School," Lundsteen answers the question of why we should teach for creative endeavor in the language arts, defines creative endeavor, and illustrates creative problem-solving and the interrelationships among the language arts components: listening, speaking, reading, writing, and even viewing (72).

In light of the Torrey Pines Conference (1965), which was concerned with instructional media and creativity, those in the English profession can well consider how teachers could use or modify for use any existing media for creative purposes and how new media and materials could be designed for evoking creative classroom behavior. Not much of this has been done, according to a report of the conference which quotes Calvin Taylor as saying, "Little is known through research about the effects of various instructional media on creativity" (112).

The conference included those who had conducted research in creativity as well as instructional media specialists. Some topics were instructional media and creativity; basic problems in teaching for creativity; use of films and television for creative teaching; and imaginations, developed and disciplined. There were overviews of research, suggested models, and summaries of tenable ideas and research areas.

One section of the report addresses itself to the problem of supplying different types of media to suit the learner:

> A great variety of research . . . indicates that when we change teaching methods, a new class or classes of star learners emerge. If creative thinking abilities are called upon in the learning process, children with superior creative thinking abilities and motivations emerge as the stars. If these abilities are not used, these same

> individuals frequently fail to achieve. We have talked for many years about the need for individualization of instruction. It has occurred to me, however, that it might be easier and more practical to individualize instruction for different types of learners through differentiated curriculum materials than in traditional ways. This becomes especially urgent when we consider the increasing prevalence of large classes. Instructional materials might also be developed, however, to encourage greater curiosity and skills of creative thinking among children who have lagged in this kind of development.

The compendious report summaries (a seventeen-page brief of the almost six hundred-page report of the Torrey Pines Conference) are of enough value to warrant one's checking through the extensive lists supplied for practical application and for research ideas relative to the field of English.

Selected Research

In a study relating typing instruction to creative thinking and writing, Merle B. Karnes recorded the following findings:

> Two groups of thirty-one or more fourth grade children, who scored 115 or higher on the 1960 Stanford-Binet Intelligence Scale, received enrichment in creative thinking and writing. One group received typing instruction. Pretests administered in the fourth grade and again to the same students at the sixth grade included the *California Achievement Tests* (Reading and Spelling), *Work-Study Skills Tests* of the *Iowa Every Pupil Tests of Basic Skills,* Guilford *Unusual Uses and Consequences Tests,* and a creative writing test. Results showed that the use of typing by academically talented intermediate grade children was not harmful to achievement in work-study skills, reading, and spelling. The experimental groups using typewriters showed significantly greater gains in creative writing and creative thinking than did the control group [60; quoted from an abstract of the study].

Richard Ripple and Robert O'Reilly attempted to determine the extent to which creative thinking abilities of students contribute to their success in learning from programed materials. Characteristics such as "anxiety, creativity, and intelligence were related to success in learning from a representative program of linear, constructed response type." Sixth graders in both experimental and control groups revealed, in final analyses of variance, no significant differences. However, it was noted that

"results appear inconsistent with those reported by Gotkin and Massa [40], who found a significant negative correlation between fourth graders' creativity scores and their achievement with programmed instructional materials" (97).

Torrance, who has done extensive work with creativity research and investigations, presents various types of instructional media which may increase or encourage creative behavior at certain grade levels where there are discontinuities in creative development accompanied by loss of interest in learning. He believes that redesigning of textbooks, workbooks, and development of audiotapes, films, and other materials should encourage classroom creativity (116).

Elsewhere, Parnes reported:

> The extent that autoinstructional aids can be applied to the instructional setting to (1) provide for deliberate development of students' creative behavior and (2) assure mastery of subject matter at the same time was the subject of high school seniors who intended to continue their formal education after graduation. Student groups were matched on the basis of intelligence. The pattern of results on various tests of creative ability showed that instructor-taught programmed groups were superior to those who took the program without instructors and to the control groups who received no programmed instruction [87].

The urgency of the issue of whether or when to use programed instruction is stressed by Richard H. Kennedy, who, in an analysis of programed instructional texts and computer-assisted instruction, says:

> A few years ago tremors of excitement ran through professional journals and conferences and department meetings from coast to coast. Programmed instruction was offering a new and promising technique for teaching English. But like all innovations, adoption on the local level has been hesitantly slow [61].

Certainly with the presence of many unused (and therefore perhaps never refined) autoinstructional devices of the near past and the simultaneous advent of newer devices, a wide field for investigation presents itself. Research in this area is long overdue.

Summary and Conclusion

Representative works providing an overview of creativity in

English for almost a decade include *Creative Ways in Teaching the Language Arts: A Portfolio of Elementary Classroom Procedures* and *Creative Approaches to the Teaching of English,* discussed at the beginning of the chapter. That the creative teacher prompts creative students seems to be a valid supposition. This idea, promoted by the author of the two studies, finds theoretical proof in the studies of Torrance which suggest many ways for a teacher to be creative. One such way is posed by Lundsteen: teaching for creative endeavor by working with students in creative problem solving.

Instructional media can probably be designed for greater individualization of instruction, leading to more creative teaching and more creative learning. If it is true that there are individual learning styles, then only through the development of diverse instructional media are we apt to suit the learning environment to the student for creative outcomes.

Research in the area of instructional media and creativity is rare, but the Torrey Pines Conference put forth over a hundred ideas which should stimulate many studies in the field of media and creativity and, by application, the field of English instruction.

In this chapter, recommendations in the Gunn selection deserve special underscoring: that we recognize the creative individual, "a non-conformist in the realm of ideas," that teachers develop "cultural originals" rather than "cultural reproductions," and that teachers spark new inquiry. To these ends, the Torrance list of suggestions for creative activities is almost endless in possibilities for any teacher. It is explicit, practical, and in part backed up by research. In the work of both Gunn and Torrance, the keystone in the bridge from classroom stimulus to individual creativity is diversity.

Chapter Four

LITERATURE AND CREATIVITY

Creativity in the total English program finds nowhere a greater diversity than in the teaching of literature. However, in an effort to prune a potentially voluminous treatment and one necessarily outside the limitations of this discussion, only recent research and some major trends will be surveyed here.

Noteworthy among trends since the "new criticism" of the 1930s has been the increasing emphasis on *creative reading* in literature. Two categories of creative reading generally mentioned are interpretative and critical. The first of these demands a synthesis leading to original ideas not stated explicitly (106). The second category is often described as "inferred reading" or "reading between the lines" (100). Both lead in one way or another to Northrop Frye, who justifies the basis of the study of literature in the curriculum and gives us as well the term *imagination*, perhaps synonymous with many aspects of creativity.

> Literature speaks the language of the imagination, and the study of literature is supposed to train and improve the imagination. But we use our imagination all the time; it comes into all our conversation and practical life; it even produces dreams when we are asleep. Consequently, we have only the choice between a badly trained imagination and a well trained one, whether we ever read a poem or not [36].

James E. Miller, writing in *New Directions in Elementary English* (82), presents possibly the most thorough and without doubt the most eloquent brief treatise available on imagination and the teaching of literature. Not only does he make a positive case for the teaching of literature as a centrality in the educational process, but he further substantiates that the key terms here are *imagination* and the *education of the imagination.* In a discussion of imagination, Miller takes the timely and broad view that it is a universal, the democratic view that "each individual has an imagination."

Miller compares intellect to a thin layer of rational philosophy beneath which lie buried the deeper intuitive senses of imagination. That Miller equates *imagination* with *creativity* seems evident, although *imagination* is the term he uses throughout the essay. After pointing out the significance of literature in the maturation of imaginative faculties, he makes an effort to provide a definition of imagination as that which is composed of giving and taking, apprehending and creating, discovering and revealing – in other words, a process which can be conceived of only in its duality.

In the imaginative process, students must be actively involved as they read literature. Here is where the duality enters in, for students must be able not only to read stories, dramas, and poems but also to tell stories, enact dramas, and write poems. Thus we enter into the two-way process of receiving and sending, taking and giving. It is assumed, then, that in order to use the imaginative faculties a student must learn to function in both ways before he is involved in the totality of imaginativeness, an experiential *and* generative process.

Miller goes on to give ten points pertinent to the establishment of a sequence to develop the imagination through literature. (One should keep in mind that the sequence – or sequences – described here implies growth and that growth takes place from year to year. Such things that Miller speaks of in a paragraph may come in various stages of the educational life of the individual. What is a design for the teacher may be a small lifetime of learning for the student.)

1. The student must be exposed in breadth but not in great depth to the world of imagination – stories, fables, myths, and fairy tales from all over the world – in order to extend the horizons of the student building on his own experiences.
2. Through discovery the student is helped to a new view of reality by way of being introduced, induced, to a pattern of various worlds in literature. He is assisted through the patterns of literature to order his own experiences.
3. The student learns to discern and interpret metaphor in his life. He learns not so much a simple textbook definition of simile, symbol, allegory and metaphor as an application of the sometimes simple, sometimes complex, design of these orders to his own existence.

4. Perspective as a detached stance is acquired by the student in order to provide him with the multitude of possibilities rampant in the imagination, the great possibilities of divergent thought.
5. The student learns to observe and transmit ordered viewpoints through diverse styles of presentation. He comes to recognize his own potential style, and he recognizes and appreciates the styles of others in their imaginative productions.
6. Imagination is intuitively discerned by the student as being another way of understanding reality, rather than depending solely on reason.
7. The student vicariously enriches his emotional life. He learns that as life can be satisfying so too can literature, and he learns to understand and appreciate the play of emotions in life since he has apprehended and comprehended the emotions in literature.
8. As emotional imagination develops vicariously, so does an awareness of moralities in literature, which leads the student to establish and develop his own philosophy of life.
9. At a "fairly advanced level" the student learns to analyze various works giving attention to plot, theme, character, mood, setting, and the interaction of these parts. He learns not to confuse the analysis of the work with the greater whole of *experiencing* the work. Yet the analyzing often leads to a greater experiencing of the work.
10. Form analysis, as it relates to the various genres and components of literary structure, is taken up with the student. He learns to observe such entities as fairy tales, myths, parables, legends, anecdotes, tall tales, short stories, sonnets, odes, elegies, epigrams, and the whole array of forms in the light of exploring the uses of each. He reads, enacts, and writes various forms.

Miller concludes that no authoritative sequence has been developed toward using literature to extend the imagination, and that any representative sequence might well be exhaustive. Nevertheless, his listing furnishes a workable though mixed sequence in terms of literature and creativity. It might be particularly effective when combined with other lists of suggestions in this state-of-the-art paper.

Dwight Burton speaks of "imaginative entry" (10), saying:

> In order to read a novel well, and in order to enjoy it, the reader must enter into it imaginatively, must empathize, as the psychologists put it. Some students are more imaginative than others . . . more ready to suspend disbelief. But regardless of quickness or imagination or inherent flair for the non-literal, all students are capable of imaginative entry into vicarious experience.

Elsewhere in his study, Burton suggests an approach which builds on another medium:

> Television is now the chief medium for popular fiction, satisfying mass taste better than does the printed page. The popular magazine story has lost its patrons to the television screen. For the high school teacher, television can be seen as a boom as well as a depressant in teaching literature, for it furnishes a handy, interesting (to most students) avenue through which to approach the world of fictionalized experience, offering examples and comparisons through which understandings can be built and discrimination heightened, not only in televiewing but also in reading fiction. It comes as something of a revelation to the adolescent that fiction, that is, stories, are all around him in everyday life – in television, radio, motion pictures, newspapers, conversation, and jukebox ballads – not just entombed in his anthology or in books in the library. . . .

Another imaginative entry is through the creativity of a game and play approach in either the reading or the writing of poetry as noted by May Swenson in the foreword to her book, *Poems to Solve:*

> Notice how a poet's games are called his "work" – and how the "work" you do to solve a poem is really play. The impulse and motive for making a poem and for solving and enjoying a poem are quite alike: both include curiosity, alertness, joy in observation and invention [111].

Commenting on Swenson's observation, Summerfield notes:

> This paradox seems to me a particularly fruitful one, especially as providing a corrective to the fairly widespread assumption that "creative English" is one thing and serious work in English is another: that one "does" the first on Thursday afternoon and the rest in every other English lesson. If the fundamental premises of a creative strategy are accepted, then all the work is so contrived as to feed, and also feed on, such things as "curiosity, alertness, joy in

> observation and invention"; and the teacher who thinks he can *do* "creative English" in one smallish corner of the timetable has not, in the event, begun to comprehend such premises.
>
> As for the notion that "creative English" is impossibly demanding of the teacher, it neglects the fact that such English serves to release and engage the energies *of the pupils,* who will work very hard because their work is, in May Swenson's sense, a game [110].

In a continuing discussion of creative reading, one curriculum guide describes one of the levels of reading as "creative reading for implied and inferred meanings, appreciative reactions, and critical evaluations" (26).

The practicalities of teaching for creative reading are pinned down in one rather neatly capsuled approach by Phyllis Rose Thompson who stresses a multi-sensory method, based on "imagined sense perceptions" (114). In an explanation of her method, Thompson writes:

> One chief barrier to the appreciative reading of poetry is failure to engage the senses fully in the imaginative apprehension of images. . . . Because it requires sensitivity to imagery before it grants anything at all in return, the haiku is an excellent teacher.

She illustrates with the following poem:

> On the temple bell
> has settled and is glittering
> a firefly.

About this poem, Thompson suggests that a teacher ask such questions as:

> How big? How little? What is it made of? How does it feel? What color is it? How are qualities different or similar? Is it warm to touch or cold? How much does it weigh? How does it sound? When does it sound? Texture of? What is the movement? The season? Where does one stand to see it? When the student does respond, he is rewarded with a fine intellectual excitement coming from the profound insight into the order of things which the haiku represents, an excitement which is securely based on imagined sense perceptions.

Loban, Ryan, and Squire emphasize the imaginative in literature and its teaching more than once. One section of their

book, devoted to creative aids in teaching imaginative thinking, suggests that the teacher use (as warm-up exercises) music, non-representative art, finger painting, and other media to stimulate thought (70). Citing the Wilson-Guilford-Christenson-Lewis study (123), the authors urge the classroom teacher to employ such creativity-inducing devices as having students list possible uses of common objects (e.g., a brick or a paper clip), list things it would be impossible to do, make sentences from scrambled words, and brainstorm. After introductory game-like activities such as these, students may carry over creative thinking into literature by predicting how a given character in a poem, short story, or novel might react in an imagined situation, or by imagining a conversation of historical or literary personages, or by writing imaginatively an additional entry in Anne Frank's *Diary of a Young Girl.* Such activities "avoid rigid adherence to so-called right answers." Other imaginative foci of literature include the transposition of the commonplace and familiar into myths, fantasies, and tall tales.

These methods use "literature as imaginative illumination" where "a single person may rejoice in many kinds of literary experiences," where he may be released "from the confine of individual experience" through vicarious literary role playing (123). Through imaginative release of this order, creativity in both teaching and learning literature begins to emerge.

Selected Research

One study relative to the literature program was devised to test an application of a model of creative thinking to teaching in a first grade classroom. Though the complete study itself is voluminous, time is taken here to abbreviate the entirety of it because the study seems a classic in research into creativity and literature. Emphasizing as it does Kubie and Freud, the conscious, the preconscious, and the unconscious, the study outlines a forward-looking design for research in this area. Thus, despite its somewhat disappointing results (the findings did not support the model as a creative thinking vehicle), the study nonetheless bears repeating in some detail here.

Two techniques for teaching children's literature to samples of first grade children were investigated by John S. Mann (76) in order to determine the relative effects on children's creative

thinking performance as measured by fluency, flexibility, originality, recall, and analogy-making. The experimental treatment was based on Lawrence Kubie's model of the creative process (64). In chapter 1 of his study, Mann quotes from *The Art and Science of Creativity* (62):

> Kubie's theory of the creative process which is central to this study is built upon the Freudian tradition and yet departs from it in several key ways. Kubie is strictly within the Freudian tradition in that his commitment is to understanding of the processes of psychological disease and health through analysis of the phenomena of consciousness, that is, of man's experience of himself. He departs from Freud in two major ways which are closely related to each other. (1) He has drawn a clear distinction between unconscious and preconscious thought systems. . . . By so doing he has succeeded in generating a basis for distinction between pathological and health processes. (2) . . . He has succeeded in establishing the place of creative process among man's richest potentialities in contrast to its traditional position as a byproduct of disease at worst or a mystical ravishment at best.

Mann determined early in his research design that the "undertaking had best be thought of as a pilot study rather than a full-fledged experimental study," feeling that under the flexibility of a pilot study, further implications of the experimental model might be discovered.

The experimental variable contained two parameters designed to govern the classroom population interaction. First, the

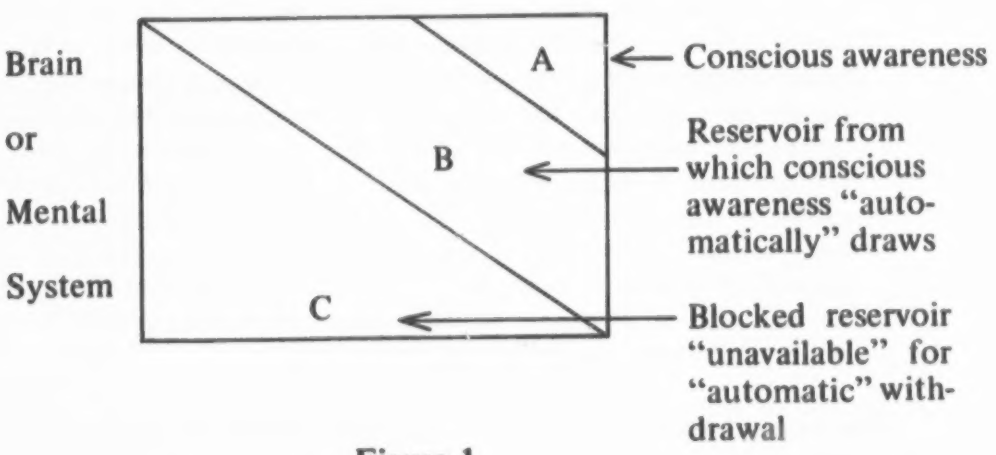

Figure 1

"dominant intent" of the teacher would be to protect and enhance the classroom climate for preconscious freedom. This was based on the theory of the conceptual model that creative thinking is a joint function of preconscious and conscious system processes. (A third system, the unconscious, completes the tri-system symbol-making system as construed by the author). Though somewhat difficult to visualize at first, the total system may be illustrated in a perhaps simplistic manner (Figure 1). "A" then is the conscious system, "B" the preconscious, and "C" the unconscious. In an elaboration upon the model concept of the preconscious system (PCS), Mann explains that

> the content and processes of the preconscious system are not in awareness, but available to awareness. At the simplest level, Dr. Jones' telephone number is an example. One is not aware in the conscious system of the number most of the time. But one can become aware of it at will. Just a bit more complex is the way in which one knows that $8 \times 7 = 56$. This is more complex by virtue of the fact that it is a datum located within a data system. Still, for people who have used this datum many times, it is a matter of bringing a known fact into awareness rather than a matter of calculation.
>
> If one accepts these situations as evidence that the mind holds information in a way that is neither unconscious because it is not beyond retrieval nor conscious because it is not in awareness except when summoned, then one can begin to explore the more complex implications of the notion of a preconscious system.
>
> How, for example, does one make the hundreds of decisions involved in a simple conversation with a colleague? Our experience of it is that "the words just flow." Yet the flow of words satisfies an enormously complex set of requirements: that they be syntactically coherent; that they constitute a response to what was just heard; frequently that they reflect an instantaneous arrangement of knowledge which does not at the time enter consciousness; that they reflect the conditions of the conversation – is it over coffee, or at a research staff meeting, or on a panel in front of a nationwide TV audience? The preconscious system is a system for decision-making, for information sorting and arranging, for prediction of effect, for integrating new perceptions with stored information and producing relevant new combinations of information. And it is a system which works involuntarily and with incredible speed.

The second parameter of the research contained five criteria, the application of which was theoretically intended to fulfill

the interest of the major intent "to protect and enhance preconscious freedom."

1. Emphasis on sampling activity. The teacher will assign highest priority to solicitation of sustained production of ideas. "Ideas" here means any product of mentation, in any medium, and therefore includes things as diverse as painting a picture, identifying a feeling, and formulating a scientific test of an hypothesis. "Sustained" suggests that ideas will be treated as stepping stones to new ideas rather than as conclusions.
2. De-emphasis of presentation. A proportionately small amount of time will be spent in formal presentation of materials. Low value will be assigned to it. Data, rather than constructions upon data, will be presented. A story will be read, but the teacher will neither interpret it nor lead the children toward any preconceived interpretations of it.
3. De-emphasis of formal validating activity. The children will not generally be asked to demonstrate the validity of their ideas. They will be encouraged, as in (1) preceding, to react to their ideas with the further production of ideas. This will result, sometimes, in correction and clarification and validating efforts.
4. Elimination of application of validity creteria other than those emanating from or solicited by the pupil.
5. Elimination of communicated assignment of negative value to children's feelings and ideas.

Mann said that he had encountered many problems in attempting to determine a valid comparison group treatment for this study; however, the "common denominator of 'normal' instructional situations was taken to be the presence of a dominant intent to transmit knowledge in some form (facts, concepts, methods of analysis, etc.)." Furthermore, the treatment for the comparison group was based on the teaching of principles of literature using children's literature. The teaching of principles as such and of principles of literature specifically were derived initially for the study from two principal sources: Phi Delta Kappa, *Education and the Structure of Knowledge* (Chicago: Rand McNally, 1964), and Rene Wellek and Austin Warren's *Theory of Literature*, a Harvest Book (New York: Harcourt, Brace & World, 1956).

In order to test the hypotheses concerning fluency, flexibility, and originality, Mann used the Torrance Tests of Creative Thinking, Form A, Figural, and portions of Form A, Verbal

(118). He devised a test of recall. The hypotheses about growth in creative thinking were not confirmed. However, other findings of the "freedom-control" aspects of the classroom climate in particular indicate that

> there is evidence . . . to suggest that a game strategy, whereby institutional authority is removed from the person of the teacher, depersonalized, fully explicated, and made available within limits to manipulation by the pupils themselves, is a useful approach to the resolution of role conflict.

Although definite and specific research on literature and the encouragement of creativity or teaching literature creatively is scarce indeed, one other study, tangential though it is, bears on this topic and should be mentioned. In this study the Reverend Thomas P. Casper (15) sought to examine the effect of Junior Great Books on those intellectual operations named, by J.P. Guilford, *cognition, analysis,* and *evaluation.* Using a population matched in mental ability (I.Q. of 120 and above), Casper employed an experimental group of 103 fifth grade students and a control group of 104 fifth grade students. The treatment for the experimental group consisted of reading one classic every two weeks for nine months as an extracurricular activity and of discussing attitudes, ideas, and principles in small adult-led discussion groups of twelve to fifteen students. Before and after the treatment, Casper administered alternate forms of a test constructed by Guilford to measure three operations: cognition, convergent production, and divergent production. Among the experimental subjects, there was a gain (at the .05 level of significance) in the factor of divergent production. Although the investigator concludes that there is only a limited relationship between the adult-observed effects of the Junior Great Books Program and the intellectual factors measured by Guilford's tests, the significant effect of the reading – divergent thinking (the tendency to revise the known, to speculate, to utilize new forms of thought) – is of interest if divergent thinking equates creativity, as several authors of research studies seem to think.

Summary and Conclusion

The possibility of enhancing a student's creativity through exposure to literature lies mainly in his imaginative and vicarious

involvement in reading and in discussions about his reading.

Imaginative reading requires creativity and is likely to increase creativity (use of imaginative speculation, divergent thought, and increased vicarious involvement, or empathy) in an individual. In literature, as in other components of the English curriculum, a unified approach involving listening, speaking, reading, writing, and viewing in an interplay of multi-media and multi-sensory experiences helps to involve the student and to release his creative potential – and perhaps even to further develop his creativity if we equate creativity with evaluative thinking and divergent thinking as measured by the Guilford tests.

Chapter Five

THE ENGLISH LANGUAGE AND CREATIVITY

Increasingly the study of English language moves from the narrow and prescriptive to the broad and descriptive. This in itself represents a trend toward an open curriculum, an inductive approach, with room for the student to think in patterns other than those identified as convergent thought.

Language itself has never been a medium easily confined. Its growth is reflected over centuries of constant change so that one age finds the language of another age strange. As though suddenly being influenced by the cultural evolution of language, language study in English has most recently benefited from a proliferation of new approaches, particularly in expanded linguistic areas, semantics, and the whole area of classroom exploration in oral language (to be discussed toward the end of this chapter).

The Influences of Linguistics: Furthering the Creative Movement

Language did not easily burst out of the staid confines of "formal grammar." As Wolfe writes in *Creative Ways to Teach English:*

> For many years leaders in the National Council of Teachers of English deplored the emphasis given to formal grammar throughout the nation. . . . Often the old grammar brought lethargy and boredom to the classroom [127].

But simply *a new grammar* might not solve the problem of "lethargy and boredom," for "the new grammar to some teachers brought sickness of spirit and a more colossal waste of precious time than the old grammar had ever mustered."

However, if the new grammar brought frustration to some, to others the broad field of linguistics brought into the classroom the possibility of a freedom never known before. With the old

idea of correctness gone, teachers could begin to explore the very nature of language. Students freed from the shackles of a restrictive theory of language could begin to experiment and relate the study of language to their own world.

In the past, the glow of language study was darkened by studies which concluded that emphasis on grammar could not be warranted by any connection of grammar study to composition and reading (63). However, the *new grammar* enthusiasts, armed with a spirit of inquiry supplied by the new linguistics thrust, offered altogether new directions.

The emergence of "linguistics study" in the American classroom will probably be found to have had much effect upon the fostering of creativity in the classroom as a positive accomplishment and upon the establishment of an atmosphere conducive to creativity: (1) prescription has been downgraded, (2) the inductive method has been stressed (as the method of linguists, as an instructional method, as an investigative method for students), and (3) greater freedom in the use of language study in the curriculum has been made possible – encouraging, in turn, a study of the natural enactment of the language development of children and a new look at the evolutionary development of language.

The Entry of Commercial Texts

Studies of systems of grammar by Charles Fries (34) and Otto Jespersen (57) have gained entry into the English curriculum through a number of commercial texts. Representative series are edited by Paul Roberts,[1] Harold Allen *et al.*,[2] and Neil Postman *et al.*[3] Approaches differ, yet all subscribe to the creativity of inquiry methods, albeit in varying degrees and manners. Roberts bases his series largely on the premise of teaching a "system of writing" utilizing transformational grammar and linguistically based spelling. Around these and other texts have revolved the arguments of whether the curriculum encourages or restricts creativity in English.

[1] *The Roberts English Series: A Linguistic Program* (New York: Harcourt, Brace and World, Inc., 1966-1968).

[2] *New Dimensions in English* (Cincinnati: McCormick-Mathers Publishing Co., Inc., 1967).

[3] *Discovering Your Language* (New York: Holt, Rinehart and Winston, Inc., 1963); *The Uses of Language* (1967); and others.

In *Linguistics: A Revolution in Teaching* (93), Postman and Weingartner devote considerable space to semantics and as well to grammar, usage, and lexicography. Typical of the attitude concerning the state of flux in grammar study is the following statement:

> Questions in contemporary language study seem to verge on the realm of philosophy or metaphysics. . . . They are nonetheless relevant questions for grammarians to ask of themselves and their systems. Moreover, the answer to such questions help us to understand why no single grammar will ever be totally adequate to explain a language and, therefore, why we can expect many new grammars in the years ahead.

In a statement pertaining to inductive teaching in grammar, the authors touch on another dominant and creative theme currently running through grammar study:

> The major assumption underlying the discovery method in the teaching of grammar is that only through engaging directly in *the kind of inquiry process used by grammarians can students understand where grammars come from, why they come, and how they come.* It must always be kept in mind that the whole idea of the discovery method is to *create* [italics added] for the student a new role in the learning process, a role which demands that he participate seriously in acts of inquiry.

The issue of whether or not grammar study aids a student's writing or speaking is touched on by Postman as well:

> It remains for us to say that of all the areas of language study, grammar has the least potential for changing the writing and speaking behavior of students. However, when approached in ways we have described, it is extremely valuable in helping students to learn about the processes of observing, classifying, and defining. It is particularly effective in providing students with a perspective on the nature of systems. . . .

A New Direction

Herbert Muller seems to crystallize the present thinking about teaching or not teaching grammar. In reporting a compromise agreement at the Anglo-American Conference at Dartmouth, Muller states that most participants were willing to accept the

teaching "of the nature, structure, and history of English" where "it need not be confined to its practical uses, but may be justified simply as a humanistic study, valuable in itself" (85). Furthermore, language study is inextricably bound up with literature and composition study especially in its semantic and rhetorical aspects. However, the question remains, "just when, what, and how much" should one teach about language? And how, if language study is to enhance creativity, is this most likely to occur?

One direction which might provide the answers to these questions lies perhaps in the fashioning of language programs drawing on studies in creative thinking. These might be seen best in a recent research review by David Russell in which he poses a question often asked and goes on to imply a unified approach in creativity, language, games, and reading:

> Is there such a thing as teaching creativeness? Does creativity in play, rhythms, and language occur before creative thinking about social or scientific problems, and are they different things? What can teachers do to achieve some sort of balance between conformity and spontaneity in the classroom? How can we get more "discovery" into a reading lesson? What are the places of production *versus* appreciation in reading and in other curricular areas [101]?

Russell makes note of six types of processes of thinking: perceptual, associative, critical, and creative thinking; concept formation; and problem solving. Should those interested in teaching for creative endeavor create language studies based on these processes?

Language study based on Russell's statement might first incorporate "lessons" designed to lead the student to perceive various types of language from which he develops concepts of his own devising. This is making way for diversity, for uniqueness. Divergent production should be allowed where the students are given free rein to develop two types of creative thought: *fluency* and *elaboration.* Moreover, students might be given a considerable amount of time to use their *transformation* abilities (another important aspect of creative thinking), drawing on their own recognition of form and pattern to create a partial "new language." (This might be done with vocabulary alone, with syntax alone, with paralanguage.) Teachers should encourage and accept a wide variety of student contributions. Secondly,

if well done, a considerable amount of media presentation with a language study basis (presenting various theories in various media) might follow the stage mentioned above.

The important initial step would seem to be that students strive first for their own original formulations. Let their own known and newly self-discovered information coalesce before extraneous unknowns in the form of theories are thrown at them. One should keep in mind, however, that problems and the solutions to problems might be viewed as a partially structured *gestalt.* There is a possibility that the creative thinker thinks more creatively when he not only seeks solutions but seeks definitions as well and *postulates his own problems and questions.*

The effort to engender creativity in language study receives further encouragement from studies like that conducted with fifth grade students by N.J. Reyburn (96). In an experiment designed to increase creativity, to enable the student to think and act divergently, experimental and control groups were used with measurement from pre- and post-tests using some of the Minnesota Tests for Creativity. (An additional test was given to a control group which had not had the pretests, in order to compare any degree of practice effect.) It was determined that creative production and divergent thinking can be developed, that not all individuals develop equally, and that teacher growth in tolerance to creative thinking and creative production, as well as student growth in this area, does occur.

The trend of studies such as these points to a growing interest in semantics, an area which has exerted a considerable force in recent years.

Some Representative Studies on Semantics and Creativity

As did other creative forces at work, the modern study of semantics had its start over thirty years ago when Alfred Korzybski's *Science and Sanity* appeared in 1933. Setting a trend in the science of human communications by intensive study of the system of words and symbols, Korzybski may be said to have been looking for a unified field theory in language (63). Earlier workers in the field were Charles K. Ogden and Ivor A. Richards in *The Meaning of Meaning.*[4] Korzybski's

[4](New York: Harcourt, Brace and World, Inc., 1923).

study was extended by others, most popularly S.I. Hayakawa (46).

In the area of semantics, there appears to be a unification of two parts of English: the linguistic "act" itself and the human relations aspects of language interaction processes which now appear inseparable.

To single out one or two studies in semantics and creativity at this point is only to illustrate what semantics as a part of language study might or might not be able to contribute to a growth in creativity on the part of students. These limited studies should suggest other more elaborate studies which should be undertaken.

Studies such as the one by Howard Livingston draw a connection between a study of general semantics and creative reading. Livingston, using as a measure the Watson Glazer Critical Appraisal, found that the critical reading ability of an experimental group improves as a result of lessons in general semantics (68). Inasmuch as some of the operations of critical reading might be related via creative reading to certain other factors of creativity, such as ideational fluency and spontaneous flexibility, the study merits further consideration.

More light is thrown on that possibility by the Sally True study. True designed a study in creativity to investigate hypotheses about the effects of the teaching of general semantics in tests of two factors of creative ability: ideational fluency and spontaneous flexibility. The population, sixth grade children in twenty-two public schools in Madison, Wisconsin, consisted of eighteen classes for the experimental group and eighteen classes for the control group. The experimental group studied lessons dealing with the relation of language, thought, and behavior taken from Catherine Minteer's *Words and What They Do to You.* Treatment lasted thirty minutes a day for thirty days. At the conclusion of the lessons, two tests (Product Improvement Test and Unusual Uses Test from the Minnesota Tests of Creative Thinking) were given. There were statistically significant differences favoring the experimental group on each of the two variables, ideational fluency and spontaneous flexibility. The investigator's conclusion is that the lessons in semantics had a beneficial effect on creative ability (119).

In comparing the True and Livingston studies, it is interesting to note that both utilized principles drawn from Korzybski,

Hayakawa, and Irving Lee. Materials used in True's experimental group were Hayakawa's *Language in Thought and Action* and Lee's *Language Habits in Human Affairs* (66); Minteer's *Words and What They Do to You* was the specific text.

One other study which bears mentioning because of its pertinence to teachers is that by Alvin Goldberg. He reports that a course in general semantics for elementary and secondary teachers in Jefferson County, Colorado, reduced dogmatism and rigidity but did not measurably change authoritarianism or opinionation. Measures were obtained from pre- and post-test responses on the Gough-Sanford Rigidity Scale; California F Scale; Dogmatism Scale, Form E; and Opinionation Scale, American version. Goldberg states that evidence exists for the conclusion that lessons in general semantics have a positive effect on behavior and that further research on the effects of general semantics lessons is feasible (39). (This latter study could have an effect on developing a classroom climate for fostering creativity like that outlined in chapter 2.)

Oral Language and Creativity

The new emphasis on oral language can be noted in the Lou LaBrant article of 1952, which relates the dominance of speaking and listening over writing and reading in the contemporary world (65). Indeed, the whole topic of oral language and drama in the classroom may be credited as a part of a recent shift of emphasis in English instruction, since there seems to be some agreement now, overwhelmingly supportive, as to the centrality of oral language in English instruction.

Summerfield states that "most of us talk much more than we write. We discuss, argue, answer questions, give instruction, offer guidance, and so on in a face-to-face situation." He goes on to criticize the contemporary English curriculum for failing to provide a larger place for oral activities in the classroom: "Social alertness is not fostered by our teaching methods. . . ." He admonishes the schools to increasingly involve students in a classroom environment in which they may draw freely on situations designed to stimulate social communication processes (110).

In a symposium devoted to creativity and oral language, Mabel Wright Henry finds "our old charts . . . outmoded; our old ways, no longer adequate." She then stresses the importance

of the schools' helping children develop the ability to think creatively so that their minds can "leap ahead of the facts to try to create an explanatory principle; to formulate new hypotheses . . . . True thinking is hypothetical thinking – *creative* thinking." In elaborating upon some of the threats facing the language arts program at the elementary level, Henry observes the present predicament "that the humanities in both higher learning and the secondary school have faced in recent years. The poetic, the creative . . . is gradually supplanted by logic, facts, expertness. . . ." She then quotes a passage from Getzels and Jackson in *Creativity and Intelligence* where the following statement occurs:

> Rumplestiltskin and Goldilocks on the child's bookshelf are being shouldered aside by Nurse Nancy and Mr. Fixit. Journeys to the land of Oz and the world of Pooh are being displaced, even at the kindergarten level, with "real" educational visits – as they say – to the airport and the municipal sewage plant. Even that last bastion of the child's private world – his box of toys – is being taken over by the press of practicality. Here, too, the key adjectives are "realistic" and "educational" or at the very least "readiness-producing" instead of "imaginative" or "exciting" or just plain "enjoyable" [38].

Continuing, Henry says:

> At this same time, the school is pressured to educate for creativity, because it is apparent that not only man's progress *but his very survival may depend upon the creative ability* that he brings to a world being made, paradoxically, both larger and smaller by science and technology. This survival may also depend upon how well the hearts and the emotions, as well as the minds, of our children are educated [47; italics added].

Drawing on a background of Schachtel (102), Crosby (22), Piaget (91), Church (17), and Hunt (54), Henry lists several key points in relation to the importance of oral language:

1. We must recognize the importance of the "creative spirit," encourage creative questions and creative answers, respect divergency as we do convergency.
2. The use of language is both an "art" and a "craft."
3. Creativity, as it relates to instruction of the disadvantaged,

the culturally different, takes on a key role when conformity to different value-sets questions the value of nonconformity.
4. Listening, speaking, reading, writing, viewing, and perception are integrated, unified, more strongly on a base of spoken language. The primacy of oral language is an important concept to recognize.
5. Children understand great wholes before parts of the whole (Piaget's "syncretistic understanding").
6. It is through oral language that a child constructs or discovers reality.

Throughout Henry's book, both the theories surrounding language and the practical applications of language are discussed in situations of choric interpretation, storytelling, creative dramatics, and oral interpretation.

Giving some thought to the ends of language study, Ruth Strickland, in a chapter entitled "Speaking and Listening in the Primary School," sums up what she calls "The Goal of Originality in the Use of Languages" (109). Strickland defines her terms to equate *language* with system, and *speech* with the individual. Elaborating on this, she further defines language as a complex system embodying many aspects of "accepted custom in the form of sounds, inflections, meanings, and patterns of expression." It is through this system that children express themselves, but Strickland touches on a certain creative freedom:

> In order to preserve the imagination, uniqueness, and originality of children there must be opportunity for them to be themselves and to express themselves creatively in their own way. There must be opportunity to make up stories, original dramatic play, games, and art creations. Expression is essential to mental health and wholesome intellectual development.

The final goals, Strickland states, lie in the "use of language in all its forms . . . toward self-education and toward a . . . happy life." That she has stressed the importance of creativity to this final goal underlines her belief in the centrality of creativity.

Summary and Conclusion

No attempt has been made in this chapter to trace the emergence of new linguistic studies and new semantic studies

in order to parallel their growth and development with the swelling interest in creativity over the past two decades. Nevertheless, the growth of creativity-influenced language arts curricula does seem to encompass inductive language study and other emerging linguistic studies, as well as semantics.

By isolating merely one part of language study such as *general semantics,* it can be seen that there is a great need for research study in this area. In other aspects of language study too, as these parts relate to the fostering of creativity, there is need for additional research. Practically all writers mention a certain freedom which sets the atmosphere for creativity on the part of students. Most writers see creativity, when paralleled with discovery, as central to the study of language, and basic guidelines seem to be crystallizing for new language programs based on this premise.

The whole process of group dynamics, and group processes, contained in such literature as the Dorin Cartwright and Alvin Zander work, *Group Dynamics: Research and Theory,* and in the works of Kurt Lewin, Ronald Lippitt, Leon Festinger, and others, could add a new cluster of learning to language study.

When dealing with language in the English program, one *uses* language. This not only seems somewhat paradoxical but presents great problems in communication. Other ways of looking at language – through the visual media, for example – ought to be sought.

Superimposed on the new language study is the primacy of oral language; contained within this paradigm might be a study of a system of language best discovered by the student who observes it. The discovery aspect, the inquiry approach, best equate with creativity. Teachers who send students out into the community with small tape recorders to collect living language are directing their energies and the energies of their students toward new patterns of learning about language – patterns designed to arouse curiosity and instill creativity in the learner.

Given proper impetus, creativity in the teaching and study of the English language has only begun forming a new milieu almost certain to make room for even greater diversity in the English program.

As a reminder of the comprehensive picture of the English language program and creative thought processes, one must continually ask himself: Why is such thinking important? What can

the teacher do to encourage it? In answering, one must see creativity in perspective and justify it in terms that tie creativity firmly to the democratic purposes of education – terms that nourish the uniqueness of individual personality, foster personal growth, and engender the ability to recognize the responsibility of self-determination and to meet the challenge of change.

Chapter Six

DRAMA: ITS CREATIVE INFLUENCE ON ENGLISH

In a chapter entitled "Creativity and Drama" in *The Uses of English,* Herbert J. Muller presents a short review of the creativity influence in the United States:

> *Creative* has entered the larger company of magic words in America. Businessmen have grown especially fond of it; junior executives and advertising men alike are exhorted to be creative. The ad writers in turn exploit its glamour in selling the public their wares, such as do-it-yourself hobbies and manuals of popular psychology. Even in government one hears of "creative federalism." As all this suggests, however, the rage for creativity has been pretty superficial [85].

Muller goes on to note the sparseness of creative activities in the American schools as compared to the British schools, where they are prevalent throughout the curriculum.

In reporting the activities of one study group at the Dartmouth Seminar, Muller explains the British concept of "drama," which consists of activities of mime, pantomime, and improvisation rather than reading and producing plays as such. This drama is based on fairy tales, fables, children's books, movies, and television, particularly *on plots and themes that children improvise.* Activities such as these, it is argued, "capitalize on the drama implicit in the nature of the classroom with interaction and verbal and paralinguistic interplay among classmates and teacher." In heterogeneous classes, students of low ability and limited vocabulary can learn from others in a verbally saturated climate.

The newness of such a program poses complications to the American classroom where a teacher might not have sufficient training to actively lead such creative activities. Moreover, it raises doubts about support from school boards, lawmakers, taxpayers, and parents who, in America, would have to underwrite such programs.

Douglas Barnes elaborates upon the discussions of the Dartmouth Seminar and claims that especially "in the twentieth century urban democracies" dramatic roles must be open for the young. The diversity of a democracy makes for "a wide range of opinions, attitudes, and evaluations. That is, our society partakes of the nature of drama: it speaks not with one voice but many" (4). Continuing in this vein, Barnes relates drama in the classroom to democracy in education, where those who are aware of the responsibilities of democracy and education foster among the young the ability to choose through drama and talk – speech not as a formal study but as "the pervading medium of the English classroom . . . talk . . . hesitant, informal, joint exploration of topics."

Interpretations in Barnes' *Drama in the English Classroom* differentiate between drama, the theatre, and the literary study of dramatic texts, espousing the cause of classroom drama as growing out of improvisation through a great array of role-playing activities among students and teachers where the potential of dialogue is recognized and realized. In a section entitled "Coordinating Activities," Anthony Adams provides a good example:

> The teacher starts with talk. A story is told, or may be extrapolated from the class itself: a situation is built up. Assuming a town environment for the children, one may talk about the kind of people to be found in the street on a busy Saturday: the varying activities that go on, the heterogeneous collection of individuals and groups of individuals. Detail develops as the common experience of the class is drawn upon, and members of the group are encouraged to share their experiences with the others; gradually a situation arises in which each member of the class assumes the role of someone in a street on a busy Saturday afternoon – some will be separate individuals, e.g., shopkeepers, others will be part of a family out for a walk, etc., etc. The whole group now enacts the street scene, each child playing his role to his own satisfaction and responding as necessary to the roles being assumed by the other children. Suddenly the teacher injects a new stimulus: a sharp bang on the tambor perhaps with the accompanying information that a stone has just been thrown through a shop window over there: *how do you react?* Each child individually, or as part of his group, reacts appropriately; the scene can then be "frozen" and the situation and its implications discussed. From here it is possible to send the children away in small groups to work out through first discussion

> and then in action "what happens next" – each group can take the simple basic situation and work upon it to produce a kind of improvised drama. After having spent as long upon the exercise as seems useful, the teacher can suggest that each child, still enacting his role, return home, tired after the excitements of the day, go inside and sit down and relax. Thus the lesson ends on a note of absolute quiet and relaxation – necessary physically and psychologically for the children after a period of activity of this kind.
>
> After a brief discussion of what has gone on, various kinds of written assignments can arise: character sketches based upon the people in the street scene, describing what happened in the role of spectator or participant, *describing it from several points of view,* contrasting the policeman's notebook viewpoint with that of the small boy in the crowd. The teacher, having regard to the individual range of achievement in written work, can assign different aspects to different pupils. Writing thus begun can be finished for homework. The next lesson's work will probably start with some sharing and discussion of the written work, developing in any number of directions: the searching of anthologies for poems on the street-scene theme, the mounting of a display, the making of a tape, (a radio broadcast about the incident perhaps), or any way at all of consolidating and "publishing" the work done so far is appropriate. A whole series of lessons can grow out of an introductory activity of the kind described; though equally well, *if it has failed to capture the imagination of the class,* it may be necessary to drop it and turn to something else [4; italics in the latter paragraph added].

In summation, Barnes makes a general recommendation, points of which are paraphrased below:

1. All English teaching should incorporate drama activities.
2. Experience and reality should prevail in the classroom rather than pure study of literature and language.
3. Spontaneity should be the key word of classroom activities.
4. Goals for such activities should be broad, leading to understanding among mankind and warmth in human relations.

Terms such as "improvised drama," "spontaneity," the theme of role playing based on flexibility and both convergent and divergent thought, "describing from several points of view," "capture the imagination," are all equally apropos when relating the Barnes work to present influences of creativity. Whether or not *Drama in the English Classroom* owes a debt to creativity

studies overtly is open to the following questions: Do works like *Drama in the English Classroom* espouse creativity studies? Are such works merely ripple effects? Are they illustrative of the wish of drama devotees to improve sometimes dormant classrooms with an infusion of new blood?

John Maxwell, writing in the foreword to *Drama: What Is Happening* (83), suggests an answer in his brief description of the work of James Moffett:

> The various curriculum centers have approached the matter of integration [of the different facets of English] severally through thematic units; through focus on types or specific works of literature with composition and language study tangentially related; through seeing language as the core of study with literature and composition viewed as manifestations of language; or through seeing or participating in the process by which literature gets written.
>
> Mr. Moffett in his several studies suggests another integrative idea: a continuum of direct discursive experience for the learner. In brief, his thesis is that one learns about language, literature, and composition in a coherent way by participating in the experience of *creating discourse:* writing plays and short stories, poems and other forms, or acting, interpreting, *and creating drama in diverse and realistic situations.* The sequence of these *creative experiences* is related to the maturing student and to the program of literature [italics added].

Later Moffett, in the preface to his book, argues that drama and speech deserve centrality in the English curriculum as a base on which to build, and in the book proper he divides his discourse into the following chapters: "Stage Drama and Street Drama," "Soliloquy," "Dialogue," "Monologue," "Teaching Methods," "Rhetoric," "Style," and "The Drama of the Classroom."

Drama, according to Moffett, is primal and is made up of any observable action which could be interpreted verbally or in pantomime by kindergarteners or older illiterates. Components of a play are identified as *soliloquy, dialogue,* and *monologue;* and each of them is examined in some detail. Teaching methods are divided among activities such as student discourse, "listening, reading, and beholding," all of which are interwoven for individual instruction according to each student's modality. Dramatic improvisation similar to that described by Barnes, discussion, and writing and performing scripts are activities

designed "not to engender hordes of little creative writers . . . but [to] help 'semiliterate, nonverbal types of children.'"

Studies in Drama

There are at least two notable studies in drama and theatre – one conducted under the auspices of the Central Midwestern Regional Educational Laboratory, Inc. (CEMREL), of St. Ann, Missouri, and the other a USOE Title III ESEA-supported project of the Asolo Theater (State Theater of Florida) and Florida State University, Tallahassee, Florida.

The CEMREL project during 1966-1967 witnessed the introduction of the Educational Laboratory Theatre Projects to the state of Rhode Island and to the city of New Orleans. Research was designed to observe the relationship between the repertory theatre program and the school program and to determine the effects of live theatre performance. Data is available on such matters as school-theatre relationship, curriculum innovation, attitudes of English teachers about their competency to teach drama as a performing act, and student-teacher-administration reactions to productions and the project itself. Though CEMREL has a number of publications to date, three outstanding volumes – *An Introduction to Theater* (49), *Shakespeare's Julius Caesar: The Initial Classroom Presentation* (50), and *The Persistence of the Recitation: A Review of Observational Studies of Teacher Questioning Behavior* (48) – make applications of much that is new in drama and the English classroom. Terms used in creativity study and perhaps synonymous with creativity are used in several places throughout these works.

In the area of productivity of response, there is some evidence that the use of creative dramatic activities in the classroom leads toward a better student reading and understanding of dramatic literature and hence opens the way for student contribution in classroom discussion. In a discussion between the author and James Hoetker of CEMREL, the latter said that their observations indicated that the students were better able to visualize and more equipped to understand the action that movement and gesture implied in dramatic literature; therefore, the dramatic classroom exercises opened up *a greater variety of response.* Both teachers and students in some selected St. Louis inner-city schools preferred the creative approach in the teaching of dramatic literature to more traditional approaches. Teachers

testified that students seemed interested and more alert, seemed to become more involved. The student absence rate decreased, and students themselves said that these activities were fun and a better way to learn.

Hoetker went on to point out that although this phase of the program was not a formal study in terms of concrete statistical data, the various techniques used in the project did lead to greater creativity in productivity and diversity of response in the classroom.[1]

The Asolo Theater Project is designed to give inservice training to English teachers in Florida schools through live theatre. The research was designed to test creative reactions of randomly selected freshmen, juniors, and seniors in high school to live drama, stop-action explications, and semantic interpretation of the script. Some members of the repertory company were organized to work among disadvantaged Negro students in Miami so that a comparison of their reactions could be made to those of white middle class students. Though data is not available at this writing, certain outcomes (many with a sociological basis) can be obtained from the director.[2]

Summary and Conclusion

Drama, as the term is presently employed, has at least two connotations: it is concerned with a dynamic process of continued classroom interaction, and it is related to certain performance criteria. Although the two are not incompatible, it remains to be seen if both will continue to emerge through the curricula of the 1980s to become more dominant in the English classroom. It is singularly strange that, although dramatic activities offer great possibilities for creativity and ostensibly for growth in creativity, so little research has been conducted, and so little impact has been felt in the English curriculum of American schools as compared to that of British schools. By the same token, the ongoing study has had a great impact on curriculum theory, though the theory has not yet been implemented to any significant degree in the United States.

[1] A more thorough investigation of creative dramatics may be found in Hoetker's *Dramatics and the Teaching of Literature* (Champaign, Ill.: National Council of Teachers of English/ERIC, 1969), another in the NCTE/ERIC series, Studies in the Teaching of English.

[2] Richard Fallon, Director, Florida State University Theater Department, Tallahassee, Florida.

Chapter Seven

CREATIVE WRITING

To treat creativity in English without a mention of creative writing would be to omit one of the most active phases of creativity to develop in the teaching of English in the last thirty years. The contemporary world has suddenly discovered *creativity* under the impact of national conferences devoted to this topic; however, the theme can be traced at least as far back as 1925 when Hugh Mearns' *Creative Youth* (80) was published. Its popularity is underlined by the publication in 1929 of his *Creative Power* (79), a book still used. Riding the wave of an earlier creative movement are *They All Want to Write* (29), *Teaching Creative Writing* (19), and *The Arts in the Classroom* (18), to mention a few early representative texts.

The awakening of interest in creative writing may have come about with a realization that, in a bustling, conformity-demanding technology, machines could overpower the artisan and his works. This concern was evidenced in the 1942 report of the American Youth Commission (130), which cited examples of the changing times and the new technology and further urged the seeking of a satisfying and rewarding life devoted to "the best and finest qualities – those qualities which deserve to be called creative."

Three Decades: Three Schools of Thought

From 1937 until 1968 there have existed at least three currents of thought about creative writing. One school has been devoted to improving creative form itself, another to the motivating powers of creative writing as a vehicle to better writing skill, another to the activity of creative expression itself as a good. Their respective principles could be listed as follows:

1. Students can learn to be creative artists (writers): *ars gratia artis.*

2. Creative writing is a good way to interest students in writing, thereby motivating them so that they may be taught to write well.
3. Writing creatively, personally, is a unique experience with intrinsic value to the individual for his own growth and for growth in human relations.

This ambivalence, if indeed it is that, can be seen in a 1941 article reporting on a study of 35,000 compositions written by children in grades 2 through 8. At least two of the aforementioned currents flow through this study:

> When a child has the power to write about his experience, he feels not only the joy of recording and reading these personal happenings, but he ultimately realizes the satisfaction which comes through sharing his experiences with others, . . . *writing grows*, . . . *people and doing things become more meaningful* [98; italics added].

In this brief excerpt one can clearly discern the interest in the growth in writing skills *and* in the *meaningful experience* of creative writing.

The third idea of teaching for creativity can be seen in another article of 1941 vintage entitled "The Approach to Creative Expression," in which the author writes: "Any form of creative expression undertaken by a group of average children needs a series of developmental experiences as a background." The article further likens the study of creative writing to the study of music leading to performance (1).

Both of these excerpts are taken (out of context) to illustrate the three currents of thought about creative writing. This is not to say that it is impossible to meet all three categories in the same class setting; however, the weighting varies, as will be seen. (For a quick view of how several authors have looked at these facets, one can consult works devoted to the development of poets (6), to the increase of writing proficiency (16, 57, 59), and to the intrinsic benefits derived from expressing experience (75).

In the fifty-four articles cataloged under "Creative Writing" in the *Annotated Index to the English Journal: 1944-1963* (33), it is interesting to note some allied uses for the creative writing assigned: to develop student theatricals, to motivate for recreational reading, to enrich the mind, to motivate to read

poetry, to learn to write short stories, to develop art appreciation, to avoid using stereotypes, to revitalize student autobiographies, to understand creativity, to understand the senses, to develop the habit of writing, to increase social awareness, to aid in deciding on theme topics, to teach precise thought, to prepare students to write themes, to make writing as enjoyable as literature, to teach logic and clarity, to teach style, to teach clear thinking, and to teach creative expression.

The development of creative writing is sketched in a brief treatise by J. N. Hook (51), who states that creative writing "merits special mention." He traces high school writing from the 1920s when he discerns a definite trend from "factual and interpretive essays" to "picturesque, imaginative writing," a "fad" lasting into the 1940s. Hook goes on to describe a period of reaction to the creative writing trend in the late 1940s by colleges, where voices "complained that some of their freshmen wrote excessively flowery language and that many of them could not organize 'proper exposition.' " Continuing, Hook declares that increased interest in science, more public clamor for "3R" education, and apathetic school administration decreased the attention to creative writing in the schools.

Hook notes, however, a reversal which occurred later in favor of creative writing, citing as a bench mark a 1961 article in which the author maintains that

> creative writing well taught requires planning, and form, and emphasis – in fact, all and more than is required in expository writing. I would not abolish expository writing, to be sure, but I plead for more attention being returned to the "creative" approach [90].

Research and Pertinent Literature in Creative Writing

Research in creative writing appears sparse when compared in quantity to other educational research. One discerning writer, Sarah W. Lundsteen (72), cites five significant and revealing studies:

1. Ruth Kearney Carlson learned that students who were motivated by sensory modality (seeing, hearing, feeling, tasting, smelling) and multi-media were more productive than those who were only

given interesting topics to write about.[1]

2. Gwyn R. Clark noted that having children do personal writing relating to their immediate experiences and emotional feelings appeared to be a better approach to teaching creative writing.[2]
3. Maxwell F. Littwin discovered that lessons based on so-called "literary models" or on visual media and visual observations were not as productive as lessons based on a conscious perceiving through the five senses.[3]
4. Sister Mary Leonella Moe experienced good results with her students when they wrote about interpersonal relationships and of human concern with others' problems.[4]
5. E. Paul Torrance worked at devising a list of activities which could be used in lessons in language arts. He later noted that teachers who used this list helped develop creative writing growth in their students.[5]

In a chapter concerned with written expression and creativity in *Improving Language Arts Instruction through Research,* Harold G. Shane and June Grant Mulry mention the paucity of research in creative writing while citing much literature on "viewpoints and techniques" which is without corroborating evidence (103). The authors then review "current opinions" – which reveal that teachers are mostly concerned with a definition of creative writing. Teachers, too, wonder if creative writing can be taught and, if so, how it can best be taught.

The authors pursue these points mainly by directing the reader to the literature in this area. The aspects and implications of creativity are discussed by O.L. Peterson and J.T. Robinson (89). The process of creative writing is outlined somewhat by Kathleen McEnroe in describing her work with sixth grade students (73). Both values and definitions, as well as illustrations, are given by Paul A. Witty (125). However, for the purpose of a state-of-the-art paper, probably the most valuable

[1] "Seventeen Qualities of Original Writing," *Elementary English,* 38 (December 1961).

[2] "Writing Situations to Which Children Respond," *Elementary English,* 31 (March 1954).

[3] "Experimental Investigation of the Effect of Method of Presentation upon the Imaginative Quality of Descriptive Writing among Elementary School Pupils," *Journal of Experimental Education,* 4 (1935).

[4] "Teaching Composition in the Seventh Grade," unpublished Ph. D. dissertation (Stanford: Stanford University, 1956).

[5] *Guiding Creative Talent* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962).

contribution of the book is a short summary of the dissenting viewpoint, a voice seldom heard in the literature on this subject. In this respect Walter T. Cahill's two papers (11, 12) assume some importance by maintaining that "creativity cannot really be taught," that the teacher is merely the catalytic agent providing a proper environment. An auxiliary dissenting view concerns merely *creative writing*. Here S. Withers votes against the whole idea of an English teacher teaching creativity, stating that creative writing is a frill and a luxury, and quite outside the purview of the English teacher as a teacher of expository writing (124).

Robert V. Denby, making "An NCTE/ERIC Report on Creative Writing Instruction in Elementary Schools,"[6] cites several works advocating writing programs and in addition one research study, "The Effects of Typing Instruction on Creativity and Achievement among the Gifted," which indicates significant gains in creative thinking and writing by an experimental group writing with typewriters (60). One of the works cited makes several claims: that the teacher cannot teach creativity, that all persons (no matter what the level of intelligence) have some degree of creativity, that one starts with the student's experience in teaching creative writing, that writing is a complex and difficult task, and that the teacher must benevolently respect the student's writing.[7] Other reports reviewed have to do with a field trip of the senses – the use of seeing, tasting, smelling, feeling, hearing as the first basis of poetry rather than rhyme and rhythm; the importance of experience-based opportunities to write; the idea of concentrating upon content and ideas rather than correct mechanics; and summaries of four books on creative writing: Ruth Kearney Carlson's *Sparkling Words: Two Hundred Practical and Creative Writing Ideas,* Mauree Applegate's *When the Teacher Says, "Write a Poem" – A Book for Junior High School Students,* Richard Armour's *Writing Light Verse,* and Harold G. Henderson's *Haiku in English.*

Focusing on the early grades, one dissertation concerns itself with motivation of fourth, fifth, and sixth grade children to

[6] *Elementary English,* 46 (February 1969): 159-165.

[7] Kenneth D. Jenkins, "Towards a New Awareness of Creative Writing," *English Journal,* 54 (January 1965): 21-22.

write original stories. Various techniques, including multi-media, personal experiences, individual counseling, and group discussion, were used. Results, while excellent, seemed somewhat inconclusive as to the specific effect of variables entailed in the study.[8]

Discussing creativity in *Creative Writing in the Elementary School: Psychology and Technique* (88), Don Pease presents four ideas on the subject:

1. The term *creative* is used to categorize persons who are naturally endowed with some characteristics of latent talent in the fine arts or the sciences, perhaps based on heredity.
2. Creativity has been linked with high intelligence, with some writers considering extremely able those persons with 140, 130, or even 120 I.Q.
3. A view similar to the first is a broader definition of *creative* which is synonymous with "human endeavor" and "outstanding achievement." In this sense not only must a person be possessed of talent but he must also be productive and be recognized through his performance.
4. A fourth definition is the one selected by Pease as the guiding principle of his book. He sees creativity as a process wherein the student becomes more adept at interaction, more productive, better able to express himself through creative writing.

The Pease book goes into some detail with occasional charts and outlines to illustrate graphically the various teaching techniques. Although the work omits much in the way of supporting research data which might justify the title (. . . *Psychology and Technique),* it is nevertheless a book rich in hypotheses.

In a study undertaken with high school juniors, M.R.B. Ashe designed a research problem using creative writing as a means of release of creativity to ascertain what personality changes might occur as well. At the end of a twelve-week period, two experimental classes (taught by the investigator) were com-

[8]Ruth Kearney Carlson, "Stimulating Children in Grades Four, Five, and Six to Write Original Stories," unpublished doctoral dissertation (Berkeley: University of California, 1959).

pared with five control classes taught by English teachers using a course of study prepared by the Houston Independent School District and entitled *English Composition and Grammar Course V.* Results support the conclusion that the experimentals did experience creative release and/or growth of creativity; moreover, they experienced change toward increased sociability – neither experienced measurably by the controls (3).

Modality in Creativity and Transfer

Two studies of creativity measurement in art and the possible relation of art creativity scores to writing ability point toward a new area of investigation. Though the first study mentioned had somewhat disappointing results, the second offers a challenging theory.

An experiment was designed to test the carryover of creativity through art-media-education to poetry writing. The experiment lasted one semester and was performed with 103 students, two experimental groups and two control groups (who took music rather than art). One anonymous evaluator of this study claimed that "the findings raised more questions than answers." However, it was interesting to note that neither the control group nor the experimental group made any discernible gains during the length of the experiment, perhaps indicating no transfer between instruction in one medium and production in another medium (31).

In another study attempting to draw some comparisons between creativity revelations in two separate media, Morris F. Britt found that the Revised Art Scale of the Welsh Figure Preference Test is evidently not an adequate instrument for determining whether a person has verbal creativity. However, when Britt administered to 173 adolescent students a self-devised Color Association Exercise with the four scales of originality, abstraction, fluency, and elaboration, the test "appeared" to have "moderate potential as an assessment technique for verbal creative ability" (8). Further studies of this nature are needed to pursue assessment possibilities.

What is the relationship of creativity in one field to the presence or absence of creativity in another field? Studies addressing themselves to this problem may clear the way for explorations in the so-called humanities, may help us get a clearer idea of the creative process.

The Meaning and Purpose of Creative Writing

Because of the wide diversity of student writing, it is not always easy to classify creative writing. One text has defined creative writing simply as imaginative writing:

> By imaginative writing, we mean writing of the kind the Oxford English Dictionary defines as "literature," writing that makes "a claim to distinction on the grounds of beauty of form or emotional effect." The terms creative, personal, or literary are sometimes used to distinguish imaginative from expository writing, but exposition, too, is often creative, personal, or literary, and many arguments circle about these terms. In this text, *imaginative,* contrasting with writing which has a practical purpose, is applied to the compositions of those students who find pleasure in expressing personal thoughts and feeling in forms literary writers employ [57].

In some catalogs of selected creative writing done by students, it may be seen that students' themes range in subject matter from love to pets and from death to best friends (90). Students discuss themselves and their place in the world, their school, outer space, humor and laughter, and nature (131), as well as literary types. These or similar catalog listings are evidence of the practice of creative writing throughout the elementary and secondary grades of many school systems.

The differences between creative writing and formal composition seem to be reflected frequently in articles and attitudes of some in the profession who see the differences in terms of end results. One college English professor explains:

> The objectives in teaching creative writing are different from those in teaching formal composition. Most often, formal composition is included in the English curriculum to make students proficient in the skills of expository writing: grammar, theme construction, research techniques, paragraphing, spelling, punctuation, etc. I teach creative writing as well, to make students proficient in knowing and expressing their own feelings and thoughts. Such self-knowledge is an important educational goal [62].

Differences can be seen in practices and statements of teachers such as Carrie Stegall, who says of a group writing experience, "Throughout the story there were weaknesses which I could have avoided had I been more interested in the finished product than in the children who wrote it" (107).

One book treating two kinds of writing, personal and practical, suggests that nothing should stand in the way of free expression where children are concerned, that the thoughts and feelings, the unique personality of the writer, is the important point. A "second type of writing should meet high standards of clarity, correctness and arrangement" (29).

Evaluation of Creative Writing

As there are those who differentiate between creative writing and "other" writing, there are those who believe the whole idea of rating or grading creative writing (such as a poem) is questionable. The main point repeatedly asserted is that all criticism should be in a gradual and extremely tactful vein, and that

> the teacher must gradually help writing weaknesses in a positive growth-inducing manner. Too much criticism and correction of a child's personal story or poem makes the product an adult composition, not a child's creation . . . . Red pencil marks are unsightly, discouraging to the child, and destroy both the continuity and unity of a story or poem [14].

John Dixon in *Growth through English* (25) underscores time and again the need to build pupil acceptance of the teacher. This poem, written by a youngster with an I.Q. of 67, came as a result of a teacher's striving to draw upon "unsuspected potentialities."

> A little yellow bird sat on my window sill
> He hop and poped about
> He whiseld he cherped.
> I trid to chach my little yellow brid
> but he flew into the golden yellow sun,
> O how I wish that was my yellow brid.[9]

Dixon, in commenting on this poem and its complexity, not only makes the point that "work such as this has given us a new right to talk about the creative potentialities of all children" but seems to imply that there is both a continuum of creativity and a continuum of correctness in formal writing and that the two should not be confused.

[9]Quoted by permission of the Clarendon Press, Oxford, from *Growth through English* by John Dixon.

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This concept of a certain special freedom for creative writing is reflected predominantly throughout the literature on this subject, and it also crops up from time to time in matters pertaining to correction in general, as noted satirically by Patrick Creber:

> It seems very significant that most marking should be done in *red* ink. "Stop," "Keep Out," "Danger" – the association of red with the infringement of rules is pretty firmly established for a start. Then again the connection of this colour with irascibility is interesting, so that one imagines that the teacher who writes rude, indecipherable and often irrelevant comments on his pupils' essays does so in red ink because this more adequately expresses his ire at the violation of his dearest canons – one is tempted to speculate further and to suppose that his comments are largely illegible simply because his anger at the misuse of a participial phrase has made his hand shake. . . . The effect of a negative marking of this type, endured for a period of years, is almost entirely depressive. . . . Only to the rational and intellectual minority does an error represent a challenge. . . . Negative marking thus obscures the most significant feature of the whole piece of student writing, and illustrates precisely the approach the Newsome Report[10] was condemning when it pointed out that "teachers whose sole standard is correctness can dry up the flow of language and shackle creative and imaginative writing before it is underway" [21].

Many writers admit to a concern about evaluation. Ruth Kearney Carlson notes, "The problem of grading a personal creation is a difficult one. Each unique creation should be an individual progress report." She proceeds to include in her book, *Sparkling Words*, a rather elaborate classification system for categorizing levels and strengths of written expression (13). Carlson's scale is one of two – the other developed by Kaoru Yamamoto (128) – which might be of use to teachers in attempting to measure growth in this area of creativity.

The Carlson scale for analyzing originality deals with the categories of emotion, individuality, novelty, story structure, and style of stories. In an 0-to-5 rating scale, items such as

[10] *Half Our Future: A Report of the Central Advisory Council for Education* (London: Her Majesty's Stationery Office, 1967).

recombination of ideas in unusual relationships, sincerity in expressing personal problems, universality of identifying self with others, fantasy, and unusual endings, as well as such items as unusual titles and unusual punctuation, are designed to measure the creative product.

In the Yamamoto instrument, pupils are instructed to write a story after they have chosen a title from a list or made up a title of their own. The measure involves a time limitation and provides seven different scores based on analysis of student writings. Characteristics include imagination, organization, originality, psychological insight, richness, and sensitivity. Scores for individual characteristics as well as a total score are assigned.

Reviewing this section, we can see that evaluation should begin where creative esteem and respect for the student's writing also begins and "in judgment of the students' work, stultifying standards of correctness (frequently so sterile in effect) should be definitely subordinated to more fruitful standards of imaginative richness" (82).

Summary and Conclusion

During the past twenty or thirty years, the emergence of creative writing as a part of the English curriculum is a discernible trend, evidenced by the appearance of teacher-written articles on the subject in professional journals. Throughout the period, several schools of thought prevailed: one sought to improve writing though creative motivation; another aimed toward teaching creative writing as such. At present, however, a third school of thought has gained the field. It takes as its premise the belief that personal writing contains dimensions for child growth which should be sought by those who are to provide a better environment for learning. Although all three schools of thought may be present in a typical classroom exercise to some degree, it is the last one that has caught the spirit of the times, providing as it does more opportunity for developing the individual uniqueness of "cultural originals."

Although the number and dates of published treatises about creative writing testify to the English teaching profession's enduring attention to this aspect of its subject, actual research studies have been scarce. Nevertheless, the following special bibliography clearly shows that, in the late 1950s and through the early 1960s, with the swell of interest in *creativity*, the

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Conclusion

CREATIVITY AND CHANGE

There are several possibilities in a world of inevitable change. One may stand unbending against change or bend with it – flexibly adapting to it. Better yet, one may learn to direct change and to control it. A considerable amount of inventiveness, creativity, in the past has been directed toward this end. However, those ingenious men and women of the past were more than likely accidents of nature. Their uniqueness and their imaginative individuality were not purposefully planned products of an educational system. Indeed, to credit most researchers in the field of creativity, little if any scientific interest was shown before 1869, and it was almost a century later that interest was known to have stirred to any considerable degree. It is only through recent efforts that we know creativity to be a major concern of the United States and, it is presumed, of the rest of the world as well. But awareness is only half the battle. Recognizing that "not only man's progress but his very survival" may depend upon his creative ability, have we the knowledge to nurture that ability within the classrooms of an educational system?

Research into Creativity

Creativity research is widely accessible, yet relatively few volumes synthesize that which is known. The Gowan-Demos-Torrance book *Creativity: Its Educational Implications,* Parnes' *Creative Behavior Guidebook,* and *Teaching for Creative Endeavor,* edited by William B. Michael, are three adequate attempts at synthesis. Books such as these and dozens of research articles are rich in hypotheses about creativity. For one who collects antonyms, a review of the research would prove fruitful. One comes across such sets as convergent/divergent, defense/growth, embeddedness/independence, certainty/risk, one best answer/many answers, conventional answer/searching-variety, conformity/inventiveness, symmetry/asymmetry – even a somewhat debatable reason/imagination. In terms of intellective

modality, then, we find two phrases:

1. toward the usual and expected
2. toward the novel and speculative

– with the latter thought to be more indicative of creativity. Creativity may be seen as embodying the inquiry process leading to divergent thought. Some equate creativity with the symbol-making, language-forming process itself. Others see the whole of learning as a creative process. There is considerable speculation and some evidence that it is possible to increase or make to grow creativity or the creative posture.

Research in creativity is still too sketchy for complete exegesis. Our knowledge on this subject is limited. Ours is an age which only partially understands, and thus only partially appreciates, creativity in all fields of endeavor. Yet we know about the process through Parnes, Guilford, Getzels, Jackson, Torrance, Yamamoto, and many others. *Indeed, we know much more about creativity than we are presently practicing in the American classroom.*

The English teaching profession has long had an interest in creativity. If one does not wish to trace the early stirrings of interest so far back as Coleridge and Wordsworth, then he may settle on the period of the last thirty years or so, which evidences growing interest in the insistence on the creative, the imaginative way.

Most recently, the creativity influx from Great Britain during the past few years may be a part of a great world adjustment to revolutionary change. Books such as Dixon's *Growth through English,* the British ideas in the NCTE publication *Creativity in English* (edited by Geoffrey Summerfield), and Barnes' *Drama in the English Classroom* portray this creativity influx. Other papers from the recent Dartmouth Seminar reflect American ideas, the influence of the United States. Many past articles in *English Journal* and *Elementary English,* as well as writings such as Stegall's *The Adventures of Brown Sugar,* Henry's *Creative Experiences in Oral Language,* Burrows' *Creative Ways in Teaching the Language Arts,* and Gunn's "Creative Approaches to the Teaching of English," provide us with this later current of thought. That American scholars and schoolmen have caught up the influence from abroad and merged it with a simul-

taneously occurring *change adjusting* curriculum in this country is a recognition that the leaders of the English teaching profession in this country are eager to adopt and adapt; they are challenged by innovation, wherever it occurs, and cognizant of what the English teaching profession must do for its part in what ultimately involves the betterment of mankind. That many are not aware of the very short distance from school curriculum to world betterment through creativity is perhaps an indictment of the provincialism of the classroom or a lack of communication with the world outside, or both. Perhaps, instead of a failure on the part of someone, there is only the slow process of uncharted change in any culture – a haphazard design which creativity in theory and practice may reshape.

Classroom Climate

What is known about the climate for creative change, not only the manifestations of the physical setting but the classroom interaction of the personalities involved as well, is considerably advanced in contrast to what one expects is actually occurring in today's classrooms. Here the research is fairly well drawn, the delineations rather clear, and the demand for further replicating research more than evident. One is likely to find patterns for study in the growing research concerned with classroom interaction analyses similar to that of Flanders. Quoted in this paper are studies by Enochs, Summerfield, Mearns, Bellack, Wodtke, Denny and Turner, Stevens, Hudgins and Ahlbrand, Georgiades and Michael, and others who speak mainly of the possibility of fashioning a creative climate. Such a climate is

1. Open and free – from both architectural restrictions and interaction analysis.
2. One incorporating multi-media for individual study.
3. Rich in flexibility of time and talent.
4. Enhanced by knowledgeable and democratic leadership.
5. One of genuine encouragement and tactful criticism.
6. One of mutual respect.
7. One where clear awareness of aims exists.
8. One designed above all to elicit ideational fluency and divergent thought.

Literature and Creativity

Literature and creativity is an area largely verified by

opinions, theories, and practial classroom application. This part of English is without any noticeable body of supporting research; however, one cannot but be optimistic in the quality and quantity of largely theoretical writings in this field. Men such as Frye, Miller, Burton, Squire, Loban, and others have in many respects bypassed empirical research to gain the direction of a constantly improving curriculum, incorporating what is known of imagination and literature. This new direction was informally based on observed growth of the creative spirit of a student engaged in the study of literature. Most literature proponents have opted for involvement pointing toward divergent thought and have often hit upon a creative goldmine in the classroom. What remains is no small job. Work, studies, research of the order of John S. Mann's *An Application of a Model of Creative Thinking in a First Grade Classroom* involving Lawrence Kubie's model of the creative process need to be undertaken. Future directions in literature and creativity must surely be based on such research theories. To deny this might be to forfeit the greatest promise English (and creativity) has to offer.

Language Study and Creativity

If the creative study of literature is inadequately enforced by sound research, language study is even further behind. For years embroiled in the great battle of grammar or no grammar, language study is in danger of being hoist by its own petard again. Language study must catch the broader vision of multilinguistics and not be blinded by the glitter of the new grammar systems. Inquiry approaches advocated by Muller, Postman, Russell, and Hayakawa offer a much broader framework and a considerably larger target for success in fostering creativity.

Influences favoring creativity appear to have been stronger in the elementary school curriculum than in the secondary. This may be because of the unifying influence of the language arts; that there are fewer vested interests to push aside in the elementary language arts curriculum also seems a likely variable leading toward a greater gain here. Again, the classroom climate of the new open schools, particularly the newly formed middle schools, appears to be more amenable to change and to the new influences of creativity.

Creative Writing

The subject of creative writing has shown much adaptablility

over the past thirty or so years. Not only have workers in this field largely intuited the trends of creativity research and shaped the field of inquiry accordingly, but they have formulated a tripartite rationale for this endeavor:

1. Children can learn to be creative.
2. Creativity motivates children to do better what society expects of them.
3. Writing creatively, personally, is a unique experience with intrinsic value to the individual and to society in the area of human relations.

Additionally, research in creative writing, while sparse, far supersedes that in creativity in the rest of the domain of English. However, there should now be forthcoming a great quantity of replicating study built around the works of researchers like Torrance and Yamamoto, so that criteria, definition, and further delineation may appear in the studies on creativity.

The Challenge

In all of these considerations of research, creativity, and English, the main theme seems to be *teaching for creative endeavor* – a term coined by Paul Witty in the middle fifties and recently picked up again as the title for a book. There are no lines of defense forming simply to further English teaching as a vested interest; no fortification of books and pages is being built to wall out the real world; there are fewer and fewer vested interests among teachers of English where there are such large stakes as creating a new world. If the English teaching profession can muster to the new era of teaching for creative endeavor, it can perform a task no other discipline is as fully prepared to undertake and can best survive to continue to serve. The current interest in research among the English teaching profession as well as the considerable expertise increasingly being found in this field augurs well for the immediate action which must come forth.

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